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NEWSPAPER

IN MUSIC NEWS



**Silverchair  
Takes Epic  
Seat At  
Modern  
Rock**

SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 1, 1995

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**ITALY**

SEE PAGE 60



## Nashville Scene



**Faith Hill Wins Fans,  
Previews New Material**  
SEE PAGE 32

**At Warner Music,  
Doug Morris' Firing  
Leaves Uncertainty**  
■ BY DON JEFFREY

**NEW YORK**—In an effort to end the turmoil that has rocked the world's largest and most profitable record company, Warner Music Group's new chairman Michael Fuchs has created a new set of uncertainties.

With the firing June 21 of Doug Morris as chairman/CEO of Warner Music U.S., a harsh spotlight turns on the Warner



**Paul Brady  
Brings  
His 'Spirits'  
To U.S.**  
SEE PAGE 18

## BLUES ROCK'S PASSIONATE REVIVAL

**Silvertone's Big Sugar:  
500 Lbs. Of (Ahem) Blues**

■ BY CHRIS MORRIS

**LOS ANGELES**—If you want to talk about Silvertone set Big Sugar with the label's director, Michael Tedesco,



BIG SUGAR

**Atlantic Aims To Bring  
Its Hoax To The U.S.**

■ BY CARRIE BORZILLO

**LOS ANGELES**—With summer tour dates supporting Buddy Guy and a new push at album rock radio, Code



THE HOAX

**Thunderbirds Roll Dice  
On Their Private Debut**

■ BY CHRIS MORRIS

At the legendary Antone's Records—the small Austin, Texas, record store across Guadalupe Street from the



THE FABULOUS THUNDERBIRDS

it's suggested that you use the "b" word cautiously. Blues, that is.

"When I heard Big Sugar," Tedesco says, "not for one second did I think blues at all. To me it was much more of a raw, primitive rock band."

He adds, "For anyone who hears blues in this band, the only thing

(Continued on page 112)

Blue/Atlantic is optimistic that British blues rockers the Hoax can transform critical acclaim into commercial success.

The Hoax's debut, "Sound Like This," was released on May 2 ("Music To My Ears," Billboard, April 1).

The miniatur, which starts July 11

(Continued on page 113)

like-named club where the Fabulous Thunderbirds made their name—the early reading on the T-Birds' Aug. 1 Private Music release.

(Continued on page 114)

**Dada Wa Getting  
Big Warner Push**

■ BY MIKE LEVIN

**HONG KONG**—Warner Music International is attempting to reinvent Chinese repertoire with Dada Wa, a Tibetan-influenced singer from Guangzhou, whose new album is being marketed as an alternative to the obnoxious mainstream of covered ballads.

The decision by Warner's South-

(Continued on page 120)



DADA WA

## Dry Rot To Mothballs: Rock Collecting A Dusty Challenge

■ BY CARLO WOLFF

**CLEVELAND**—Hard Rock Cafe International, a chain of 33 restau-

rants known for rock memorabilia, usually pays for the artifacts it displays on its well-known walls. But Steve Routtner, who heads the organization's curatorial effort, occasionally—and happily—runs into a donation.

Ted Nugent came into our restaurant in New York in 1984 and, without any solicitation whatsoever,

sent us his favorite guitar with a letter saying how much he enjoyed our cafe," says Routtner. "Ted is a collector of a specific type of guitar,

a Gibson Byrdland, developed by Charlie Byrd and Hank Garland. There was nothing from the Nugs on the walls."

Nugent played the hollow-body jazz guitar on all his albums through 1970 and during all his live performances through 1980. That's why the Michigan gui-

(Continued on page 112)

**The  
Billboard  
Report**



SEE PAGE 48

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| 7/27      | Pittsburgh, PA  |
| 7/29      | Hartford, CT    |
| 7/30      | Mansfield, MA   |
| 8/1       | Sarasota, FL    |
| 8/2       | Monterey, CA    |
| 8/4       | St. John's, NB  |
| 8/6       | Worcester, MA   |
| 8/9       | Columbus, OH    |
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## Time Life Gets 'Comfy' With Longterm Plan On 'Couch'

■ BY SETH GOLDSTEIN

NEW YORK—Time Life Video & Television thinks its name and key-boarding expertise are in demand.

The first test will come in the fourth quarter if the company goes ahead with the store launch of Canadian series *"The Big Comfy Couch,"* which is aimed at preschool viewers. It debuted on American public television in January, and PBS stations "already have gotten calls" asking for the series, says Bruce Brannan, Time Life video president Betty Brann.

A lot depends on the results of the "Big Comfy" direct-response campaign that gets under way later this summer with 10 episodes at \$14.95 each. "We're measuring this very carefully," says Brannan. Viewers have three different cassettes for the retail push. Consumer demand will reach critical mass, he believes, when at least 50% of the PBS stations broadcasting "Big Comfy" once or twice a week start airing the show daily.

Bruce has good reason to move slowly with "Big Comfy." *(Continued on page 117)*

## Video A 'Miracle' Price; Last Shot For 'Star Wars'

■ BY EILEEN FITZPATRICK AND SETH GOLDSTEIN

LOS ANGELES—20th Century Fox Home Entertainment will blast into the fourth quarter with a first-time pricing strategy and a last-chance opportunity for consumers to buy the original "Star Wars."

Industry sources say Fox will release its 1994 release of *"Miracle On 34th Street"* at \$14.95, making it the first direct-to-sell-through movie from a studio to be priced at less than \$19.95. Discount retailers are sure to pass the price down another notch in their efforts to drive impulse purchases at the checkout counter.

"The title is really privileged under \$10," says Best Buy's Joe Pagano. The year-old "Miracle" should be in stores on Oct. 31 or Nov. 7, according to wholesalers, who anticipate heavy demand for a title that would otherwise suffer in comparison to more recent hits aimed at holiday shoppers. They had to do something, because the movie has been on consumers' minds for over a year," says a distributor. "By dropping the price, they could sell 10 million to 7 million units, compared to 2 million to 3 million at a \$19.95 price."

In fact, the movie may already have had an impact on the market. While Fox Home Entertainment president Bob DeLellis would not confirm the price point, several trade sources say it may have been a factor in Buena Vista Home Video's decision to lower the *"Santa Clause"* to \$19.95 from the \$22.95 suggested list. "It could be," says Gary Ross, president of the Suncoast Motion Picture chain.

Many retailers, Ross wants to note, have margins that are lower with higher prices. "On the other hand," he says, "Miracle" is going to sell a lot of units, and it will draw a lot of traffic into the store. Fox can enjoy "quite a big increase" in volume, Ross predicts.

Mike Hane, purchasing director for Union, N.J.-based Palmer Video, expects to boost his order by 30%. Palmer, meanwhile, has done well with Fox's line of \$9.95 releases such as "Big" and Hane says the studio's sell-through marketing has set it in the right road to create brand awareness. It has led to talks with Fox about a permanent display of budget titles, he adds.

Fox is seen to be making the best of

a bad situation with "Miracle," which died at the box office last Christmas. The popularity of *"The Santa Clause"* was one reason for "Miracle's" demise. "It's a very smart move on their part," says West Coast Entertainment video product management director Peter Sauer. "It's their only way of getting noticed in what's bound to be an extremely crowded Christmas."

Competing against "Miracle" will be "Casper," "Batman Forever," "Cinderella," and "The Nutcracker and the Four Realms." Warner Bros. and Fox's own "Mighty Morphin Power Rangers" will also be in stores. And there are rumors that Buena Vista may have "While You Were Sleeping" for sell-through as well. Buena Vista executives weren't available for comment.

"It makes sense to put 'Miracle' out *(Continued on page 107)*

## VH1 Plans Morning Video/News Show Split-Screen Format To Keep Music Fans Informed

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is aiming to stick in morning TV viewers with an unconventional block of programming known as "The Morning Music Wire," which will debut on a yet-to-be-determined date in August. "The Morning Music Wire" will fragment the television screen into three parts to transmit a simultaneous flow of music video programming and news information.

"This marks the beginning of the second phase of the new VH1," says VH1 president John Sykes, who hints that the fall will bring more news programming for the music video channel.

For the new morning show, Sykes says the music video programming will take up three-fourths of the TV screen, skewed to the upper right-hand corner. The bottom of the screen will contain a scrolling news ticker, much like that found on CNN for stock information and on ESPN for sports scores. The left side of the screen will tentatively contain a graphic icon for the program, as well as time and weather information.

"This format allows viewers to see the complete video in its original form, but it is framed with information our viewers want to know," says

## Retailers Eye Jackson's First Weeks Chains Turn Big Titles Into Loss Leaders

This story was prepared by Craig Roemer in Los Angeles and Ed Christman and Don Jeffrey in New York.

LOS ANGELES—Michael Jackson's "HIStory" and Pink Floyd's "Pulse" are a mixed blessing for traditional music retailers.

While the two superstar double-disc sets are bringing some much-needed traffic into record stores, they are also making these same retailers painfully aware of the increasing competition from mass merchants and appliance stores chains, which are using the high-profile titles as loss leaders to draw consumers into their stores.

For example, Target stores are sell-

ing "HIStory" CDs as low as \$19.99. Best Buy has the title priced at \$20.99 on CD.

Meanwhile, the three-store Fry's Electronics chain in Southern California is sale-pricing "HIStory" at \$19.98 and "Pulse" at \$21.98. (Boxed cost on the "HIStory" CD is \$21.12; cassette is \$14.82. Minimum advertised price is \$2.88.)

Says Jim Brannan, music buyer at 57-unit, Miami-based Spee's Music, "Everybody is giving ['HIStory'] away at cost."

Spee's priced the CD at \$22.99 and the cassette at \$15.99, a few dollars higher than Best Buy.

Even with the low-ball competition,

Brannan says "HIStory" is "definitely our strongest release. We pretty much expected it."

Bob Say, VP of the seven-store, Rosedale, Calif.-based Moby Disc, says the chain isn't even attempting to be competitive with Fry's. "We were slow on Michael, and we didn't buy it that heavy," he says. "You can find the Jackson record in every outlet in America, from supermarkets and appliance stores to discount houses. It's available in L.A. almost everywhere for under \$25." Moby Disc has set the price at \$24.95.

John Brannan, VP at 213-store, Minneapolis-based Best Buy, reports the chain sold 16,000 units of "HIStory"—a healthy showing, but it could not top the first-week sales of 19,000 on "Pulse."

Brannan, like other retailers interviewed, says the titles have given retailers a much-needed shot in the arm. "Business certainly has picked up in June," he says. "It's started with the Pink Floyd release and then Soul Asylum."

Even before the release of "HIStory," sales were up last week with the release of such hot titles as "Pulse," Soul Asylum's "Let Your Mind Light Shine," Primus' "Tales From The Punch Bowl," and "The Batman Forever" soundtrack.

According to Billboard's Market Watch, which is based on SoundScan data, total sales for the week ending June 18 were 13.4 million, up 7.4% over the previous week, and over the same time last year. Album sales for the week ending June 18 were 11.3 million units, up 8.2% over the previous week and 3.8% over the same period last year.

Total year-to-date sales are up 0.9% over the same time frame last year, while album sales are up 2.5%.

According to Jim Seibel, senior VP of sales at Epic, "HIStory" is doing particularly well at urban accounts. "One-stop are coming back for re-orders already," he says. "They say the store is doing very strong action at the urban accounts."

In addition, there are reports circulating that the Musicland Group has sold more than 11,000 units of the Jackson set. Says Marcus Appel, spokeswoman for 1,200-store Musicland, "Michael Jackson has been selling very well, and we are very pleased."

The controversy over alleged antisemitic lyrics on the track "Antisemitism" (see page 117) *(Continued on page 117)*



Building On 'Bridges,' Actor/director/producer Clint Eastwood hosts a party at George Bush's White House.

Building On "Bridges," Actor/director/producer Clint Eastwood hosts a party at George Bush's White House. The launch of his new jazz label, Mayday Records, which is distributed by Warner Bros. The label's first release is "Music From The Motion Picture The Bridges Of Madison County," featuring Eastwood's composition "Doe Eyes" along with vintage jazz and blues performances. Shown from left are Terry Semel, chairman/CEO, Warner Bros. Pictures; Eastwood; Cheney Koberg, Warner Bros. Records; and Bob Dey, chairman/CEO, Warner Bros. Pictures.

Sykes. "If a viewer sees a news headline and decides he needs to switch to CNN for more information, then that's just fine. We recognize that our viewers want to stay plugged into the outside world."

VH1 hopes viewers in its 25-44 demographic will develop the habit of tuning in when they wake up. "People already turn to music to get them up and out of bed," says Sykes. *(Continued on page 117)*

## New Chart: Country Singles Sales

Billboard's package of charts has become even more informative, with the debut of a weekly Top Country Singles Sales chart and the addition of a "peak position" column on three of the magazine's most-read singles charts.

The Hot 100 Single, Hot R&B Single, and Hot Country Single charts will now show each title's peak position in a column added to the right of each chart.

"Since May 1991, our readers have been able to see in one quick glance the highest ranks achieved by each title on The Billboard 200 and the Top R&B Albums and Top Country Albums charts," says Geoff Mayfield, Bill-

board's director of charts. "Now, the singles charts that correspond with those album charts will also offer that key detail."

The new 25-position Top Country Singles chart, which runs under the Hot Country Singles & Tracks chart, is based on point-of-sale data from more than 1,000 country music stores.

Mayfield stresses that the 25-position Hot Country Singles & Tracks chart will continue to be based solely on Broadcast Data Systems airplay detections. Because so many country tracks worked at radio are not made available commercially, there will be no attempt to combine the information

in the two country singles charts.

"With the introduction of Top Country Singles Sales, Billboard fills the only remaining void in accurately gauge retail activity of country product," says country charts manager Wade Adams. "Overwhelmingly positive and enthusiastic support from the country music community has prompted us to publish this chart an obvious one. Moreover, it's a chance for the industry to become better acquainted with the country singles consumer."

The Hot Country Singles & Tracks chart, which formerly ran under the Singles & Tracks chart, has been moved to Country Airplay Monitor.



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Donald Degrate  
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Gaeff Wilkinson  
Rahsaan Kelly  
Harbie Hancock  
*Rap*

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Tony Romao  
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**Feenin'**  
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Roger Troutman  
Zapp Troutman  
*R&B*

**Fleev In Ye Ear**  
Osten Harvey  
Craig Mack  
*R&B + Rap*

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Luther Vandross  
Dwight Myers  
Pater Phillips  
*R&B + Rap*

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Brandon Sibley  
Carsten Shack  
Mich Hansen  
Kenneth Karlin  
*Dance*

**I Believe**  
James Harris III  
Terry Lewis  
Gregory Webster  
Andrew Noland  
Walter Morrison  
Marshall Jones  
*R&B + Dance*

**I Wouldn't Normally Do This Kind Of Thing**  
Neil Tennant  
Chris Lowe  
*Dance*

**I'll Wait**  
Taylor Dane  
Shep Pettibone  
*Dance*

**I'm In the Mood**  
Nikolas Sibley  
Brandon Sibley  
Carsten Shack  
Mich Hansen  
Kenneth Karlin  
*R&B*

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Christopher Wallace  
Jeen Oliver  
James Mtume  
*Rap*

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# Artists & Music

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## Silverchair Aims To Leapfrog Across The Pacific On Epic

■ BY CHRISTIE ELIEZER

MELBOURNE—The pattern of Silverchair's runaway success in the native Australia could be on the verge of repeating itself in the U.S., where several key modern rock stations have heavily supported the schoolboy trio.

The group's members—Daniel Johns (guitar/vocals), Chris Joannou (bass), and Ben Gillies (drums)—are all 15 years old and hail from Newcastle, an industrial coast town some hours from Sydney. They formed the band in 1992, bonded by a love for early '70s heavy rock, surfing, and American grunge.

"Tomorrow," the group's first

Silverchair



single and a No. 1 hit in Australia, was released May 25 by Epic in the U.S.; Silverchair's debut album, "Frogstomp," arrived June 12.

"Tomorrow" debuted on the Modern Rock Tracks chart last week.

(Continued on page 40)

## Collie Driving For New Heights Giant Debut Is His 'Best Thing Ever'

■ BY JIM BESSMAN

After moderate success with four albums for MCA Records Nashville, Mark Collie has joined Giant Records in search of new momentum—and that elusive big hit.

With the first single and video, "Three Words, Two Hearts, One Night," out in advance of the July 18 release of his Giant album debut, "Tennessee Plates"—plus an extensive marketing plan likely to be the label's swiftest this year—early indication is that Collie may well be on his way to achieving both.

"Three Words" is the most requested song at country station WYNN New York, according to Giant promotion head Nick Hunter. "I find [that] bizarre," says Hunter, "since it's awfully country for New York, and I don't think they're heard of here."

But back in the heartland, Kevin Ma-

MARK COLLIE



son, PD at WFMS Indianapolis—where they have heard of Collie—says that "Tennessee Plates" has more good songs than Collie's past efforts and will help to make Collie's career.

"It's the best thing the guy's ever done," Johnson says, crediting James Stroud, Giant's president and co-pro-

ducer (with Collie of "Tennessee Plates," for "fishing out [Collie's] hillbilliness") and giving him more depth and color.

"We've had him in the market two or three times last year, and for a guy with out his singles, everyone sees along." It really blew him away that he connected to those listeners just by being Mark Collie, hillbilly singer—no stars, just nature at raw talent. This will take him to the next level."

If so, Giant will have succeeded where MCA failed.

"To be honest, it's hard for a small label like Giant to market and sell better than MCA, because [MCA] is so good at what they do," continues Hunter. "But one of the things we

(Continued on page 32)

## Gallagher, 46, Died As Fame Returned

LONDON—Bryce Gallagher, one of the pioneers of blues and rock guitar and a champion of the Irish rock scene, had been experiencing a renewed wave of popularity before his death in London on June 14 at the age of 46.

The Irish guitarist had completed a European tour from May 1994 through January, in which he played arena-sized venues of up to 8,000 capacity.

Gallagher had recently undergone a successful liver transplant, but suffered complications as a result of a chest infection.

Among the first to pay tribute were contemporaries such as Bob Dylan, Marc McCarty, and Van Morrison. In the late '60s, Gallagher's blues rivaled Cream, conquering Ireland and then the U.S. after a famous gig at the Marquee.

Helped along by the admiration of John Lennon, Taste signed to Polygram in 1967, and its second album, "On The Boards," was a worldwide best seller.

After the famous live of Night Festival in 1970, Gallagher left Taste to pursue solo projects for many record companies, including Warner Bros., Polygram, and Chrysalis.

Milestone albums including "Bory Gallagher" and "Desire" marked his progress as a peer of Eric Clapton, while "Live In Europe" was one of the first commercially viable live albums.

In 1975, he suffered a flirtation

(Continued on page 22)



**Anniversary Present.** Exactly one year after the release of "Cracked Rear View," the Atlantic debut of Hootie & the Blowfish, the quadruple-platinum album returns to No. 1 on The Billboard 200. "Cracked Rear View" initially hit No. 1 in May 1994, followed by "Familiar" in June, and "Live Through This" in July. The album's success is a testament to the band's enduring popularity.

## Juan Perro Is Spanish Music's Best Friend BMG Artist Blends Spanish Lyrics, Afro-Cuban Rhythms

■ BY HOWELL LLEWELLYN

MADRID—It is possible that Spanish pop/rock started to change on the day that Santiago Asor Rosa altered his name to Juan Perro. In late April, Perro released his debut album, which became the first Spanish pop/rock album to enter the top 10 since 1988.

As Asor Rosa, he was the leader of Radio Futura, Spain's most influential pop/rock band of the '80s. He disbanded Radio Futura in 1992, spoke of the need for Spanish musicians to investigate their musical roots in Latin America, especially Cuba, and announced that the Madrid-Havana musical axis was more valid than that of Madrid-New York.

In other words, it was time to stop imitating Anglo-Saxon pop and develop a new Hispanic musical hybrid. The

buzz word was "mestizaje," which normally means hybrid or crossbreed, but in this sense suggested a musical melting.

Asor Rosa changed his name to Juan Perro, or "John Dog" to emphasize his "so-called mongrel" nature of his personal re-

ference to music. Perro's prestige as composer, lyricist, and singer of Radio Futura and his degree in philosophy from the University of the Sorbonne in Paris meant that a lot of people listened to the wandering mongrel.

The album, "Raices Al Viento" (Roots In The Wind), was recorded in

Cuba and was the most keenly awaited release of the year so far. It has sold 50,000 copies domestically, according to Perro's label, BMG/Arista.

The Spanish and Cuban musicians on the album are joined by Welsh guitarist John Parsons, who was one of four artists who played with Perro at the album's Madrid showcase on May 9.

The other musicians were drummer Angel Crespo, double bassist Javier Collina, percussionist's Meisner Perro, and Pancho Amat on Cuban guitar or "tresero."

"Raices Al Viento" is exactly what it set out to be, a pop/rock-based series of songs adorned with Cuban "son" and "bolero" rhythms.

Perro began visiting Cuba in the late 1980s, when he sensed that mixing

"One More Chance," the third single from B.I.G.'s "Ready To Die" album, has sold 177,000 copies since its June 2 release, according to SoundScan.

And B.I.G. is likely to get bigger. A fourth single, "Gimme The Loot," is due later this summer. The artist also makes a high-profile guest appearance, rapping on "This Time Around," a track on Michael Jackson's "HIStory" album.

The only cloud on B.I.G.'s horizon is his June 18 arrest in Pennsylvania on a felony warrant from Camden, N.J., where he has been charged with robbery and aggravated assault. He was released on bail June 21. Label executives declined comment on the arrest.

John Arledge, buyer for HBO since Carnegie, Pa.-based National Record Mart, reports that "One More Chance" is moving steadily, especially in R&B-oriented stores. "The single really shot up for us, opening at No. 15 on our sales list, then going to No. 8 last week," he says. "The album hasn't shown the same kind of increase, but this week we'll probably see a measurable improvement."

According to SoundScan, B.I.G.'s album, "Ready To Die," which has sold 983,000 units since its October 1994 release, moved 20,000 copies the week ending June 21—up 2,600 units from the previous seven-day total. The album peaked at No. 3 on the Top R&B Albums chart and No. 15 on the Billboard 200 in its debut week on both charts.

Independent Chicago retailer George Daniels, owner of George's Music Room, says the label must have

(Continued on page 102)



510



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**WALR** ATLANTA  
**WOWI** NORFOLK  
**WPLZ** RICHMOND  
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**WMMJ** WASHINGTON DC  
**WGCI** CHICAGO  
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## Radio, Online Bridged With Warner/Reprise Showcases

■ BY BRETT ATWOOD

LOS ANGELES—Warner Bros. Records and Reprise Records are aiming to lessen the gap between the multimedia and radio communities with an ambitious series of music events held at the Warner Bros./Reprise Records Music Showcase Series.

The labels are combining the online talk show "Cyber-Talk" with their own commercial-free, satellite-delivered concert showcases (Billboard, May 19) to reach the growing number of radio listeners who also explore the online universe.

Reprise's Chris Isaak is the next artist slated to appear on both media Wednesday (28). Joni Mitchell and Elvis Costello are among the pioneer participants in the combined broadcast and multimedia events, which began earlier this year.

Participating artists perform a live, commercial-free radio concert, which is followed immediately by an hour-long interactive backstage interview with fans through the America Online and CompuServe commercial online services.

"We are just bringing the two entities together," says Nancy Stein, Warner Bros. VP of promotion and special projects.

Stein estimates that each of the radio broadcasts was picked up by approximately 150 radio stations, including triple-A, modern rock, and album rock outlets. No estimate was available on how many computer users participated in the "Cyber-Talk" sessions.

"For the artist, the response is instantaneous," says Todd Steinman,

Warner Bros. online and new media director. "They get immediate feedback about the show that they've just finished playing."

Warner/Reprise artist relations manager Tucker Williamson agrees: "It gets the artist in touch with the audience only moments after leaving the stage. The emotions behind the performance are still flowing when the artist begins to converse with the audience."

Warner/Reprise decided to pursue the multiple-media promotional strategy after receiving an enthusiastic response from fans during an experimental online "backstage chat" with Mitchell in January. That event immediately followed her January satellite-delivered live concert, which was

(Continued on page 111)



Welcome To The Millennium. Philips Classics president Hana Kohn, right, celebrates the signing of Jesse Norman to an exclusive long-term contract that will extend into the 21st century. The announcement was made following the opera star's recent Carnegie Hall concert. Norman has been associated with Philips Classics for nearly 25 years and has done more than 50 recordings for the label.

## BMG International Revamps Marketing Team Change To Focus Attention On Label's Own Repertoire

■ BY DOMINIC PRIDE

BMG International is restructuring its New York-based international marketing team, merging two staffs that had worked separately on licensed and group-owned repertoire.

The move is a reflection of the increasing importance of BMG's repertoire in relation to product licensed from other U.S. labels by BMG International.

The new team will be headed up by Christoph Ruecker, who has been named VP of international marketing; he had been VP of the licensed repertoire division. Ruecker reports to Heinz Henn, senior VP of A&R and marketing for BMG International.

Henn says the restructuring is part of an overall plan "to make sure that every one of our companies worldwide has someone responsible for international... We've always prided ourselves on creating local repertoire and breaking it internationally. The overall importance of U.K. and

U.S. repertoire has declined as a result of us doing that."

The changes closely follow Nancy Farberman's move to head up the international division of RCA's U.K. label in London earlier this year. Farberman had been VP international marketing and promotion in New York.

"Nancy's move accelerated what we were already doing," says Henn.

The restructuring is also a result of the changes BMG has undergone in recent years, says Henn. "When we were RCA/Ariola, we were dependent on attracting other people's repertoire. We had the Virgin deal and the Island deal, which we lost. More recently, MCA—as we planned when we renewed the deal—has expanded its companies, so in many territories we just have a distribution deal, they're not so dependent on us. At the same time, many of the [BMG-affiliated] labels have their own international departments now."

With the changes, effective July 1, Ruecker and a team of 11 become re-

sponsible for working with the international marketing departments of all BMG-affiliated labels in the U.S., except Arista. These include RCA, Zoo, Windham Hill, Jive, and Private Music. The department will also be the liaison between BMG's companies and U.S. labels that have international licensing and distribution deals with the major, such as Giant, MCA/Geffen/GRP, and American Recordings.

Ruecker says the New York-based department cannot dictate the priorities: "We provide a service to the labels. It depends very much on the labels to [determine] what that means. Sometimes it can be something as small as coordinating an artist's tour dates, or sometimes even financial help. Sooner or later all labels contact us for help, whether it's just finding between the artist and our companies or just basic troubleshooting."

In addition, the international team will provide a label home outside the

(Continued on page 119)

## Herndon's Label, Management Firm Stand By Their Man

■ BY CHET FUPPO

NASHVILLE—The wagon circled in Music City in the wake of the first incident of a country star being arrested and accused of indecent exposure before an undercover police officer of the same sex.

Barely 24 hours before Epic artist Ty Herndon was to perform his second of four Nashville concert at a record label party at 328 Performance Hall here, he was arrested and charged with indecent exposure and drug possession (240 grams of methamphetamine) in Gateway Park in Fort Worth, Texas.

The 33-year-old Dallas resident was released on \$2,000 bond and was reportedly admitted to an unspecified drug and alcohol rehabilitation clinic. IM-AGE Management Group Inc., released statements supporting Herndon.

Message Herndon left on his voice mail for family and friends indicated that he would try to challenge the charges. One phone message said, "I tell you what the moral of this story is. Don't pull off the road and take a look in the woods."

The police report said that Herndon approached a male police officer, exposed himself, sat down on a log, and began masturbate. Ironically, he was to have performed that evening at a police function.

"Hello, my friends," said another Herndon message. "This is Ty, and I just wanted to let you know thanks for all your calls of support. I'm going to be away about a month dealing with some personal problems and getting my life in some kind of shape. As for the charges that were brought against me, it's a bunch of bullshit, and I will be doing my best to fight that to the ground."

He is scheduled to appear in court in Fort Worth on Aug. 7.

Herndon released a videotape apology to his fans from a rehab center in Arizona.

**BILLBOARD.** Doug Reece is named editorial assistant for Billboard in Los Angeles. He was a report writer at Radio & Records.

**RECORD COMPANIES.** Randy Lennox is promoted to senior VP/GM of MCA Records Canada in Willowdale, Ontario. He was VP of sales. Capricorn Records in Nashville promotes Mark Pucci to senior VP/GM and Don Schmitzer to senior VP of international. They were, respectively, VP of publicity and media and VP/GM.

Sony Classical USA in New York appoints Gilbert Hetherwick senior VP of marketing and Jeremy Caution VP of A&R. They were, respectively, VP of sales and market development at Atlantic Records/EMI Classics and director of opera planning at English National Opera.

Allan Friedman is promoted to VP of A&R and artist development at



BMG International in New York. He was director of international A&R. Denise Sklarer is promoted to VP of marketing operations for Capitol Records in Los Angeles. She was senior director of marketing.

Pam Edwards is named VP of artist development for the World Group in Los Angeles. She was national director of album promotion, West Coast, for Columbia.

Atlantic Records in New York promotes Michael Krumpert to VP of product development and Doug

Cohn to manager of music video promotion and media development. They were, respectively, director of product development and coordinator of music video promotion and media development.

Anne-Marie Nicol is promoted to VP of artist development for Warner Music International in London. She was director of artist development.

Doug Haverly is promoted to VP of creative services for Scotti Bros. Music Group in Los Angeles. He was national marketing director.

Hollywood Records in Los Angeles names Paul Neseck VP and chief financial officer and Robert Seidenberg director of A&R. They were, respectively, director of corporate planning for The Walt Disney Co. and senior writer for Entertainment Weekly.

**PUBLISHING.** Mitchell Rubin is promoted to managing director of BMG Music Pty Ltd., BMG Music Publishing's Australian company, in Sydney. He was director of international acquisitions and special re-

jects.

Joseph S. Funt is promoted to VP of corporate finance and strategic planning for EMI Music Publishing Worldwide in New York. He was VP of corporate finance.

**RELATED FIELDS.** Michael White is named senior VP, administration and general counsel, for Warner Media Manufacturing and Distribution in Los Angeles. He was executive VP, chief administrative officer, and general counsel for LIVE Entertainment.



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# Congratulations To Our Winners

## Songwriters of the Year



Jimmy Jam & Terry Lewis



DeVante

## Publisher of the Year



EMI MUSIC PUBLISHING

## Top ASCAP R&B Song

### Key For You

WRITERS:  
DeVante  
Dr. Ray

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing  
Holly Rob & Dr. Ray Music

## Top ASCAP Rap Song

### Funhdaified

WRITERS:  
Jermaine Dupri  
Shawntae Harris  
Ernest Isley

PUBLISHERS:  
Jermaine Dupri  
O'Kelly Isley  
Ronald Isley  
Rudolph Isley  
Chris Jasper

PUBLISHERS:  
Air Control Music Inc.  
Bovins Music Inc.  
EMI Music Publishing  
So So Def Music

## Top ASCAP Dance Song

### 100% Pure Love

WRITERS:  
Thomas Davis  
Tubby Douglas

PUBLISHERS:  
Joy Steinhauser  
Crystal Waters

PUBLISHERS:  
Bassment Boys Music  
C-Water Publishing Inc.

## Top ASCAP Reggae Artists

Patra

Bob Marley

Chaka Demus & Pliers

Grow

# ASCAP Rhythm & Soul

## Award Winning Songs

### It's Nobody

WRITER:  
David "Hank" Wallack

PUBLISHER:  
Full Real Music Co.

### Any Time, Any Place

WRITERS:  
Jimmy Jam  
Terry Lewis

PUBLISHERS:  
EMI Music Publishing  
Hyle Tyme Tunes

### It's Your Best (You Are Love)

WRITERS:  
Ernest Isley  
Marvin Isley  
O'Kelly Isley

PUBLISHERS:  
Ronald Isley  
Rudolph Isley  
Chris Jasper

PUBLISHERS:  
Jermaine Dupri  
O'Kelly Isley  
Ronald Isley  
Rudolph Isley  
Chris Jasper

### Back In The Day

WRITERS:  
Ahmad  
Kendal Gordy

PUBLISHERS:  
Ahmad Music  
Denz Technology Music  
Full Real Music Co.

PUBLISHERS:  
InterScope Music Publishing  
Kendal's Soul Music  
Warner/Chappell Music, Inc.

### Because of Love

WRITERS:  
Jimmy Jam  
Terry Lewis

PUBLISHERS:  
EMI Music Publishing  
Hyle Tyme Tunes

### Brea N Long Time

WRITER:  
Rafael Falcon

PUBLISHER:  
Miami Soul Publishing Inc.

### Big Time Sensuality

WRITERS:  
Rjosh (DJF)  
Hollie Hopper (PJS)

PUBLISHERS:  
Rjosh/Godman/Godette (DJF)  
Karmen Music Corporation  
Warner/Chappell Music, Inc.

### Belly Real Bad

WRITER:  
Rick Nowels

PUBLISHERS:  
EMI Music Publishing  
Future Partners

### Bomb Cell

WRITERS:  
Anderson L. Dickey

WRITERS:  
Michael Wiley  
Tubby Douglas  
Erick Sermon

WRITERS:  
David L. Spradley  
Leon F. Stryker III

PUBLISHERS:  
Color N Funky Music  
Drexit Music

PUBLISHERS:  
Erick Sermon Enterprises Inc.  
MCA Music Publishing, a Division of MCA Inc.

### Born To Roll

WRITER:  
Darryl Clear

PUBLISHERS:  
Diamonds Music  
Verry White Music

### Bring Me On

WRITERS:  
Demetrius Fairs  
Eric "E-Smoove" Miller

PUBLISHERS:  
Le Smoove Music Publishing Inc.  
Luv Of U Music

### Can U Get Wit It

WRITER:  
DeVante

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing

### Cantelap (Hip Fantasy)

WRITER:  
Rakusan Hahrem Kelly

PUBLISHER:  
EMI Music Publishing

### Come Inside

WRITERS:  
Renee "G-Love" Greene

WRITERS:  
Havilla Hodge  
Buddy White

PUBLISHERS:  
Fishburne Publishing Co.  
Hess, Nitty & Capone Publishing

PUBLISHERS:  
Velle International  
Warner/Chappell Music, Inc.

### A Deeper Love

WRITERS:  
Robert Cliviles  
David Cole

PUBLISHERS:  
Color/Cliviles Music Enterprises  
EMI Music Publishing

### Go Ya Wanna Get Funky

WRITERS:  
Robert Cliviles  
David Cole

PUBLISHERS:  
Color/Cliviles Music Enterprises  
Dunham Music

PUBLISHERS:  
EMI Music Publishing

### Fantastic Voyage

WRITERS:  
Fred Alexander

WRITERS:  
Norman Beavers  
Harvin Craig  
Coolio

WRITERS:  
Frederick Lewis  
Timmyeal & Henry McCain

WRITERS:  
Thomas Oliver Shelly  
Stephen Shoolley  
Otis Johnson

PUBLISHERS:  
Circus Publishing  
Portrait/Solar Songs Inc.

PUBLISHERS:  
T-Bay Music Publishing, Inc.

### Feelin'

WRITER:  
DeVante

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing

### Flava In Ya Ear

WRITERS:  
Easy Mo Bee  
Craig Mack

PUBLISHERS:  
Alvin Toney Music  
Bar Mi Day Music  
EMI Music Publishing

PUBLISHERS:  
For Ya Ear Music

### Get To da Point

WRITERS:  
DJ Battlecat  
Dunimo

PUBLISHERS:  
All In It Music  
Chrysalis Music

PUBLISHERS:  
Famous Music Corporation  
Gotta Jam Music  
Vent Noir Music Publishing

### Go And Dance

WRITERS:  
Dr. Dre  
Sonny Dreyer Dreyer

PUBLISHERS:  
Sony Tunes, Inc.  
Sage Publishing

PUBLISHERS:  
Warner/Chappell Music, Inc.

### Good Time

WRITER:  
Emil Hoffman (BTM)

PUBLISHER:  
BMG Songs, Inc.

### Get the Waiting

WRITERS:  
Henry D.  
Pete Rock

PUBLISHERS:  
Luther Vandross  
EMI Music Publishing

PUBLISHERS:  
E-S-De-H Publishing  
Pete Rock Publishing

PUBLISHERS:  
Uncle Ronnie's Music Company, Inc.



# Music Celebration

## Grown Thing

**WRITERS:**  
Sharon Brown  
Roy Goe  
Charles C. Miles, Jr.  
Renée Neufville  
Patrice Rushen

**PUBLISHERS:**  
Chris Music  
Baby Face Music  
Music Music  
Hogarty Music  
9th Town Music  
Shawn Brown

## (I Know I Got) Skills

**WRITERS:**  
Def J  
Shagolla O'Neal  
Meech Wells

**PUBLISHERS:**  
Chrysalis Music  
Chris Music  
Lipps Group Music  
Shag Lyrics  
Wendy Love Music

## I Dancer

**WRITERS:**  
Gary B. Baker  
Frank J. Myers

**PUBLISHERS:**  
Margaretson Songs Inc.  
Rick Wall Music, Inc.

## I Wanna Be Down

**WRITER:**  
Elipper Jones

**PUBLISHERS:**  
Chrysalis Music  
Young Legend Songs

## I Want It, I Need It (Real Love)

**WRITER:**  
Michael Garrett

**PUBLISHERS:**  
Corvix Publishing  
Lent to Music, Inc.

## I Want You

**WRITERS:**  
DJ Pierre  
Juliet Roberts (PRS)

**PUBLISHERS:**  
BMG Sings, Inc.  
Chrysalis Music

## I Wouldn't Normally Do This Kind of Thing

**WRITERS:**  
Carl Lane (PRS)  
Heil Tennant (PRS)

**PUBLISHERS:**  
EMI Music Publishing  
EMI Music Publishing

## How Long

**WRITERS:**  
Heller Messner (PRS)  
Richard Moody (PRS)  
Janis Morgan (PRS)

**PUBLISHERS:**  
Warner/Chappell Music, Inc.

## I Believe

**WRITERS:**  
Jimmy Jam  
Terry Lewis

**PUBLISHERS:**  
EMI Music Publishing  
Flyte Time Tunes

## I Miss You

**WRITERS:**  
Greg Castron  
Aaron Hall

**PUBLISHERS:**  
EMI Music Publishing  
Shenings

## The Greatest Miracle Publishing Inc.

**WRITERS:**  
Greg Castron  
Aaron Hall

**PUBLISHERS:**  
EMI Music Publishing  
Shenings

Warner/Chappell Music, Inc.

## I'm In The Mood

**WRITERS:**  
Confederate (RODA)  
Karlton (RODA)  
Steven Nibolas  
Brendon Sibley  
Southbush (RODA)

**PUBLISHERS:**  
EMI Music Publishing  
Steven and Brendon Songs

## I'm Not Over You

**WRITERS:**  
Steve "Bik" Harley  
Janis Pringle  
Marc Williams

**PUBLISHERS:**  
Last Song Inc.  
Silhouette Songs

## It's All Good

**WRITER:**  
Jimmy Brown

**PUBLISHERS:**  
Rag Hargis  
Ray Kannon

## My

**WRITERS:**  
Tom Jones (PRS)  
Simon Thomas (PRS)

**PUBLISHERS:**  
PolyGram International Music, Inc.

## Unbelievable

**WRITER:**  
Sean "Puffy" Combs  
DJ Premier  
The Notorious B.I.G.

**PUBLISHERS:**  
B.I.G. Puffy Music  
EMI Music Publishing  
Juste Combs Publishing

## Juste Combs Publishing

**WRITERS:**  
Carl Lane (PRS)  
Heil Tennant (PRS)

**PUBLISHERS:**  
EMI Music Publishing  
EMI Music Publishing

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Heil Tennant (PRS)

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Heil Tennant (PRS)

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Heil Tennant (PRS)

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Heil Tennant (PRS)

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Heil Tennant (PRS)

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EMI Music Publishing

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Heil Tennant (PRS)

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Heil Tennant (PRS)

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Heil Tennant (PRS)

**PUBLISHERS:**  
EMI Music Publishing  
EMI Music Publishing

## Juste Combs Publishing

**WRITERS:**  
Carl Lane (PRS)  
Heil Tennant (PRS)

**PUBLISHERS:**  
EMI Music Publishing  
EMI Music Publishing

## Love To My Mind

**WRITERS:**  
Jermaine Dupri  
Manuel Seal

**PUBLISHERS:**  
Air Control Music Inc.  
EMI Music Publishing  
Full Real Music Co.  
So So Def Music

## Mixed

**WRITER:**  
Jamir Bralower

**PUBLISHERS:**  
CBS Music Publishing (SOCAN)  
Fancy Footwork Music

## The Most Beautiful Girl In The World

**WRITER:**  
Jimmy Jam  
Terry Lewis  
Ami Harty  
Big Jim Wright

**PUBLISHERS:**  
EMI Music Publishing  
Flyte Time Tunes  
New Perspective Publishing Inc.

## Moving On Up

**WRITER:**  
Michael William Pickering (PRS)

**PUBLISHER:**  
BMG Sings, Inc.

## Never Should've Let You Go

**WRITER:**  
Eric F. White

**PUBLISHERS:**  
GAMI Music Inc.  
Zomba Enterprises Inc.

## One Night In Heaven

**WRITER:**  
Michael William Pickering (PRS)

**PUBLISHER:**  
BMG Sings, Inc.

## Part Time Lover/ I'm Still In Love With You

**WRITERS:**  
DuVante  
Darryl Pearson

**WRITERS:**  
D'Zanyway Music  
Do Swing Mob Inc.  
EMI Music Publishing

## Player's Ball

**WRITERS:**  
Andre Benjamin  
Patrick Brown  
Andrew Patton  
Rico Wade

**PUBLISHERS:**  
Chrysalis Music  
Gnat Booby Music  
101 Music Inc.

## Playa And A Pump

**WRITER:**  
David L. Sprafkin

**PUBLISHER:**  
Southfield Music Inc.

## Regulate

**WRITERS:**  
Jerry Leiber  
Mike Stoller  
Warren G.

**PUBLISHERS:**  
Jerry Leiber Music  
Mike Stoller Music  
Warren G. Publishing

## Ridins In The Sky

**WRITER:**  
Steven Wonder

**PUBLISHERS:**  
Black Ball Music, Inc.  
Johanna Music Co., Inc.

## The Right Kinda Lover

**WRITERS:**  
Jimmy Jam  
Terry Lewis  
Ami Harty  
Big Jim Wright

**PUBLISHERS:**  
EMI Music Publishing  
Flyte Time Tunes  
New Perspective Publishing Inc.

## Reading My Love

**WRITERS:**  
Roy Goe  
Renée Neufville  
Mark Desmond  
Mark Jordan  
Kevin Thornton  
Samuel J. Watters

**PUBLISHERS:**  
Brookstone Music  
Mc Good Music Publishing  
T-House Publishing, Inc.

## Shap

**WRITERS:**  
Sandra "Tupac" Denton  
Cheryl "Lali" Jones  
Oswine Roberts

**PUBLISHERS:**  
Red Of Mouth Music, Inc.  
Maz Fria Music, Inc.  
Sum of G.O.S. Music, Inc.  
Tyan Music Publishing

## Short Short Men

**WRITERS:**  
Manfred "Manny" Muir  
Charles "Robin" Kourian

**PUBLISHER:**  
Tango Race Music Publishing Inc.

## So Into You

**WRITERS:**  
Walter Love Neal, Jr.  
Edilia Perez  
Michael Wardlaw

**PUBLISHERS:**  
Flynn Publishing  
Lent to Music, Inc.  
T.A.H. Music

## Stay

**WRITERS:**  
Robert Shortcut  
Mark Stevens

**PUBLISHERS:**  
Captain K Music  
To Yu Songs

## Sweet Potato Pie

**WRITERS:**  
DJ Battelle  
Dioniso

**PUBLISHERS:**  
All Int Music  
Chrysalis Music  
Famous Music Corporation  
Gentry-Jay Music  
Vint Hair Music Publishing

## This B.J.

**WRITER:**  
Warren G.

**PUBLISHER:**  
Warren G. Publishing

## Thyngs Puppish Bone

**WRITERS:**  
Anthony "Koyan Bone" Henderson  
Stanley "Flash It Bone" Brown  
Steven "Layon Bone" Brown  
Byron "Bizz Bone" McCane  
Charles "Wish Bone" Scruggs

**PUBLISHER:**  
Redbone Attack Music

## Time And Chance

**WRITERS:**  
Rufus W. Brown  
Mark B. Caldwell  
Mark Desmond  
Mark Jordan  
Kevin Thornton  
Samuel J. Watters

**PUBLISHERS:**  
Brookstone Music  
Mc Good Music Publishing  
T-House Publishing, Inc.

## U Need The Rainin'

**WRITERS:**  
Jeffery Allen  
Billy Anderson  
Keri Lewis  
O'Neil  
Stokely  
Lawrence Waddell

**PUBLISHERS:**  
EMI Music Publishing  
New Perspective Publishing Inc.

## U Will Know

**WRITERS:**  
Luther Archer  
D'Angela

**PUBLISHERS:**  
Polygram International Music, Inc.  
T-Bone AM Music

## Understanding

**WRITER:**  
Manuel Seal

**PUBLISHERS:**  
Air Control Music Inc.  
Full Real Music Co.

## Unity

**WRITER:**  
Queen Latifah

**PUBLISHER:**  
Queen Latifah Music, Inc.

## Whatta Man

**WRITERS:**  
Herby Allen  
David Crawford  
Cheryl "Lali" Jones

**PUBLISHERS:**  
Aime Music Corporation  
Bed Of Mouth Music, Inc.  
New Picture Music, Inc.  
Sum of G.O.S. Music, Inc.

## Who Am I? (What's My Name?)

**WRITERS:**  
Sneep Duggery Duggery  
David L. Sprafkin

**PUBLISHERS:**  
Southfield Music Inc.  
Sage Publishing  
Warner/Chappell Music, Inc.

## Wham! (There It Is)

**WRITERS:**  
Macione Rosomano (SIAE)  
Luciano Rosomano (SIAE)  
Stefano Pao (SIAE)

**PUBLISHER:**  
Emergency Music Inc.

## Winter Man

**WRITER:**  
Paula

**PUBLISHERS:**  
Aunt Hattie's Music Inc.  
Zomba Enterprises Inc.

## You Don't Have To Worry

**WRITERS:**  
Eden F.  
Ernest "Lew" Cassano  
Rony "Smoney" Smoney

**PUBLISHERS:**  
Cassino & Co.  
Frederick Publishing Co.

## You Know How We Do It

**WRITERS:**  
Ike Co  
GOH

**PUBLISHERS:**  
Deep Technology Music  
Full Real Music Co.  
Gentry-Jay Music  
Warner/Chappell Music, Inc.

## You're Always On My Mind

**WRITER:**  
Oliver A. Scott

**PUBLISHER:**  
Mindar Music (U.S.A.)

## Your Love Keeps Working On Me

**WRITERS:**  
Jimmy Barnes  
Jerry Rizzuto  
Robert White

**PUBLISHERS:**  
Brandi-Ju Music  
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Intercept Music Publishing  
Ruffo Song  
Thy Music  
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# Mercury Bunch Pushes Brady Set Folk/Rocker Goes Electric On New 'Spirits'

■ BY JIM BESSMAN

NEW YORK—A hugely influential folk and rock artist in his home country, Ireland's Paul Brady, whose Mercury album, "Spirits Colliding," debuts Aug. 8, remains best known in the U.S. for his songwriting prowess.

"He's a songwriter's songwriter," says Josh Ziemann, Mercury's senior director of marketing, pointing to Bonnie Raitt, whose "Luck Of The Draw" album's title track was written by Brady, as among the many artists who have covered his material.

But Ziemann concedes that Brady's own U.S. albums, including 1991's highly praised "Trick Or Treat," have yet to garner the exposure warranted by acclaim from both peers and press.

Now, Ziemann notes, new avenues exist to gain Brady a hearing, such that "we can now focus on him as an artist and not just as a songwriter." The emergence of the triple-A radio format, he adds, provides a "great place to begin" that focus.

"The World Is What You Make It," the initial radio emphasis track and video from "Spirits Colliding," is being serviced to triple-A and college stations July 17. "The only thing we had four years ago was adult, contemporary, which wasn't especially tailored-made for Paul," continues Ziemann, who also looks to target such syndicated radio fare as "Mountain Stage" and "E-Town."

On the sales side, Ziemann says that SoundScan provides another new tool in marketing Brady, or "micro-marketing," to be precise.



PAUL BRADY

"We can look closely at the history of this artist and see that he's traditionally sold in markets like Miami, Boston, Los Angeles, New York, Portland, Ore., Chicago, Phoenix, Philadelphia, Providence, R.I., and Fresno, Calif.," Ziemann says. "I can set up listening booths and in-store play campaigns in those markets."

The music press, which has always been behind Brady both at home and abroad, will be called upon once again. "We'll go back to the regions of critics who have supported Paul in the past, as well as some of the most important print and TV outlets," says Ziemann. "Last time around, he did have support at TV, like the 'Late Show' with David Letterman, but now we have other venues, including programs like 'House Of Blues' and the FX network."

Live performances will also play a pivotal role in generating needed word-of-mouth, adds Ziemann. Unlike Brady's solo tour four years ago, plans are underway to bring him to America with three accompanying musicians.

"Spirits Colliding" is a four-piece

band record," says Bus Hartung, Mercury's senior VP of A&R. "It goes back to an earlier style for him, to the sound of 'Hard Station,' his 1981 album that was his first breakthrough in this market, which did quite well at album radio."

The Irish rock of "Hard Station" was somewhat of a breakthrough for Brady in Ireland as well, as it turned him away from the more traditional folk music of the Johnstons, with whom he played in the late '60s, and his '70s teaming with the band Planxty and Andy Irvine.

"Hard Station" and "Spirits Colliding" are similar in that both were recorded entirely in Ireland and after a long period of playing solo," says Brady. But the "more organic" approach to "Spirits Colliding" resulted also from a "fundamental change" in Brady's recording process.

"In the past I'd work the orthodox way, fitting my part into the rhythm section, but that process compromised my creativity," Brady explains. "I'm a solo performer even [in] the way I work in a live band—the drummer fol-

(Continued on page 66)



Things That Go Thud. Kevin Gilbert, center, is flanked by members of his label and band following a show at the Troubadour in Los Angeles. "Thud," Gilbert's PRA Records debut, came out last month. Surrounding Gilbert, counterclockwise from bottom left, are band member Russ Parrish, PRA Records president Patrick Hains, band members Nick D'Vigilio and Dave Karpner, and Gilbert's manager John Rubin.

# Paw Takes Some New Steps With Second A&M Release

■ BY STEVE MIRKIN

NEW YORK—When your first album was released with this young band of friends, what do you do after the blaster fades and the dust settles? A&M and Paw will have to answer that question when the Lawrence, Kan., band's sophomore effort, "Death To Traitors," is released Aug. 8.

When its home base was anointed the "next Seattle," Paw found itself the target of jealousy both at home and in other bands. "I can understand the reaction," says Mark Hen-



PAW: Mark Hennessy, Grant Fitch, and Peter Fitch.

nessy, guitarist and principal songwriter for the band. "Here's this young band signing a big contract with A&M, so it's natural that other bands that have been there longer would get angry."

Although Hennessy says the label exerted no pressure on the band to change its approach in the studio for "Death," the band's mixture of alternative, metal, and classic rock has a slicker, more dynamic sound. While some of this can be traced to new producer Cliff Norrell (Gin Blossoms), Larry Weinberg, who took over A&R duties for the band after Bryan Hodderworth left the label, attributes the new approach to the band's maturity.

"They learned a lot about what makes a song work in the last year," he says. According to SoundScan, "Dragline," which was released in 1993, sold a respectable 72,000 units. But A&M producer Mark Padilla says the label's "disappointed" promotional campaign never gained momentum. "We did not have any synchronized, cohesive radio airplay," he says. The label initially emphasized "Jesse" as a single, then changed midstream to "Couldn't Know," only to return to "Jesse."

Although marketing seemed to be (Continued on next page)

# Michael Jackson's HIStory Lesson Comes Packed With Extracurricular Activities

MAKING HISTORY: Any new Michael Jackson album comes with such baggage that it's virtually impossible to just listen to the music and not bring in all the extracurricular factors that surround Michael Jackson.

With "HIStory: Past, Present And Future—Book I" that task becomes impossible. Many of the 15 new songs on the 30-song collection (the other 15 are remastered hits) can only be interpreted as Jackson's response to the circus that his life has become, especially since the release of his last album in 1981.

The overwhelming emotions seeping through the new material are anger and sadness. The calm, shy, soft-spoken Jackson we see during interviews is a powder keg waiting to explode on songs like "Scream," "Money," and "Tabloid Junkie." He then turns mauls on "Childhood" and "Little Susie," bala-bala that are as sweet as the wrought that they drew under the weight of their own thick, sappy pretensions.

Instead of a musical work of art, Jackson has created a mess of his own making, one fascinating to pick apart and examine that is it to actually listen to.

Throughout the album, noises bombard the listener: a soundbite here, a scream there. Instead of songs, there are disjointed portions of tunes connected by vague themes. Glimpses of catchy, memorable hooks shine through on many of the songs, including "HIStory," "Money," "Stranger In Moscow," and "Earth Song," but rarely, if ever, do the songs hold up in their entirety.

The best thing that can be said about "HIStory" is that the production is flawless, but that doesn't count for much if the songs don't live up to the pristine packaging they're wrapped in. Instead of innovation (remember the first time you heard Eddie Van Halen's guitar solo on "Eenie"), much of this record is a revival of musical styles that Jackson has already embraced—only they were done better the first time. When a second greatest-hits package comes out, it's hard to imagine that many of these new songs will find a place on it.

And while we're discussing Jackson, what about the powder puff of an interview Diane Sawyer did with Jackson and wife, Lisa Marie Presley? Where were the hard questions, such as whether he felt that he had to have the first single be a duet with Janet, since she is now the more popular of the two in the U.S.? Hugs does he think the new record would survive if it hadn't been packaged with his greatest hits? Did any of the dozens of people associated with the album bring up the fact that using the term "Jew me" or "kike me" in the song "They Don't Care About Us" might cause a stir?

JAMMING: Pearl Jam manager Kelly Curtis admits that press statements suggesting that the band's plan to contract Ticketmaster again meant "caving in" prompted the abrupt, public about-face from front man Eddie Vedder. Vedder insists that the band, once again, is committed to music.

A Ticketmaster-less tour: Curtis says his original comments, made when two San Diego dates looked as though they'd fall through (the shows were eventually moved to the nearby sports arena with a venue by Ticketmaster), were premature and born out of frustration (Billboard, June 24). "We didn't cut a deal with Ticketmaster, and I'm sorry for the misunderstanding," he says.

The band has sworn off the ticketing company because of what band members say are its excessive service fees and its monopoly in the concert marketplace.

As for American shows scheduled for September and October, Curtis says there are "no definite plans to tour at this time." The band hopes to play the eastern part of the country this year, but Curtis says they "haven't talked about additional dates."

Assistance in preparing this column provided by Eric Boehler.



by Melinda Neuman



# Dambuilders Cover States, One By One Hawaii-Via-Boston Act Ripens With EastWest Set

■ BY CARLO WOLFF

CLEVELAND—"Play hard, build slow" could be the motto of the Dambuilders, a Boston quartet with Hawaiian roots and an impressive European résumé.

The "play hard" bit will become clear in July when the Dambuilders drop a week on the second stage of *Rock On!* in Cleveland, to be preceded by the Aug. 8 EastWest/Elektra release of "Ruby Red," the follow-up to last year's "Encendedor." The "build slow" part is the approach that the band and label take to the Dambuilders' career.

"Encendedor," a buzzy compilation of singles and EPs intricately released on independent labels, helped build a fan base, says Dana Brandwein, director of marketing for the Elektra Entertainment Group. Produced by guitarist Eric March, "Encendedor" is a deft clutch of tunes whose pop melodic strains to burst free of its punk shell.

On "Ruby Red," punk is the underpinning, while pop breaks out all over. Whether it's "Teenage Loser Anthem," the dreamy "Drive By Kiss" or the knowing, hard-rocking "Special Ed," the Dambuilders are simultaneously commanding and versatile. Produced by Don Gehman, "Ruby Red" features lyrics by bassist David Derby and music by Derby, Masuena, drummer Kevin March, and violinist Joan Waeber.

The first phase of "Ruby Red" includes the release of the first single/EP, "Teenage Loser Anthem," on July 17, the set on Lollapalooza's second stage, a headlining club tour in August, and an opening slot in October on National tour beginning in October. Formed by Derby and Masuena in their Honolulu garage in the late '80s, the Dambuilders landed a demo on the Berlin-based Casablanca in 1990. Several indie singles and a European tour followed. The current lineup formed in Boston, where Masuena and Derby moved because they wanted to live in an area that offered more gigs than their native Hawaii.

March, who with Waeber joined Derby and Masuena in 1991, says after touring behind "Encendedor," "we wanted to work with a producer so the four of us could work as a band. Don was someone we respected from his work with R.E.M. It is a much more emotional record than the first," March says.

"Ruby Red" has the extreme qualities of our music, which can be pretty rocking. But there's also some very moody, slow stuff."

Band manager Melissa Allen, who also manages Lori Carson and Suddenly, Timmy, says people should die to see the Dambuilders through their live show. "In some bands, there is really only one standout," she says. "With this particular band, it's the interplay between the four."

Allen says that once the band secured a commercial alternative radio hit in "Shrine" last summer, it could have kept touring, "but we knew it was time to go back in the studio with these songs we'd been



THE DAMBUILDERS: Kevin March, Sean Waeber, Eric Masuena, and Dave Derby.

hearing at the shows," she says.

"This is an old-fashioned record where every song leads to the next," she says. "Don Gehman was able to capture some of the live energy and put it on the record."

Brandwein says that EastWest plans to break "Ruby Red" on commercial alternative and college radio, then cross it over to album rock. The Lollapalooza dates will help, which will be immediately followed by the club tour.

"We'll use marketing coordinators, market development reps, and college reps to develop aware-

ness in each market," Brandwein says. "In October, we're looking for a national tour." The Dambuilders have already toured with Weezer, Luscious Jackson, Shudder To Think, and They Might Be Giants.

The Dambuilders may eventually hit all 50 states, which fits with the group's "50 Songs For 50 States" project.

The original plan was to put approximately three songs each on vinyl singles for a total of about 16," says March. Last year, the Dambuilders released a 7-inch single with songs about New Jersey, Oregon, and Wyoming on the independent label Rockville.

We always wanted to put out the state singles as small labels," says March. "But we want to keep that project separate from actually making a complete record."

With "Ruby Red," the Dambuilders are more interested in a state of mind. "This record takes their last record and moves it a step forward," says Brandwein, noting that the Dambuilders will have a page on the Elektra World Wide Web site, accessible through the Internet.

"Great songs, strong live performances," Brandwein lists of the Dambuilders. "And they'll be out on the road proving it."

## PAW TAKES SOME NEW STEPS

(Continued from preceding page)

in a state of flux, the one constant for Paw is touring. The band played more than 250 shows over a 14-month period, which Paw believes gives the label a significant fan base to work from.

For "Death To Traitors," Poliak will implement what he calls "guerilla warfare" via a concentrated promotional strategy. In specific cities, Adf will blank the indie market with club dates, intensive radio support, and as many in-store appearances as the band can fit in. Cities targeted for this treatment include New York, Seattle, Kansas City, Mo., Detroit, and Boston.

To avoid the confusion that previously stymied the band on radio, the label will concentrate exclusively on radio. A video of "Hope" for the first single. Initially, the label will work alternative, college, and metal stations where Paw had some success in the past. A video of "Hope" is planned, and A&M will make sure that in addition to national outlets like MTV and the Fox, syndicated and local cable video shows will be serviced.

One unusual market the label hopes to tap is the skateboard and snowboard subculture. Albums will be sent to board retailers for in-store play, ads will be taken out in boarding magazines, and advances have been sent to independent filmmakers in the hope that Paw's music will be included in skateboarding videos. Cable outlets ESPN and MTV Sports will also be approached. One development that gives the label confidence in this market was last year's appearance of Paw songs in the "Road Rules" television game distributed by Entertainment

# Supersoul Group Shelter Puts Its Faith in 'Mantra'

■ BY DAVID SPRAGUE

NEW YORK—Rock and religion have had a tenuous relationship for decades. While many musicians have dabbled in religious exploration, few outside of the contemporary Christian market have chosen to make their faith the central focus of their material.

That resolution is just one of the things that separates Shelter—a New York-based quartet made up of Krishna devotees—from their punk brethren. On "Mantra," which will launch the Supersoul/Roadrunner imprint with its Aug. 1 release, Shelter melds the hard-as-nails sound of Gotham punk with the more pacific philosophy of Krishna Consciousness.

"There's a fine line that we walk: We're in the music business, but we don't want to be reduced to the level of entertainment," says Ray Cappa, Shelter's charismatic front man, who is trained as a monk in the Krishna faith. "If you study the scriptures, you learn how to renounce aspects of your work but still use that work in a spiritual way."

Shelter's message is clearly evi-



SHELTER

dent in songs like "Not The Flesh" and "Surrender Your T.V.," a song which Cappa grants is partly tongue-in-cheek. "It's a spoof, in a way," he says. "People say how we are programmed and conditioned, but if you turn the tables, television is a lot more guilty of those things than any spiritual system."

Nevertheless, the appeal of "Mantra," the band's fourth album, extends beyond the message, thanks to Cappa's urgent delivery and the muscular guitar work of co-founder Porcell.

"The band's beliefs are extremely important, so we obviously won't hide them," says Derek Simon, Roadrunner's senior director of marketing. "At the same time, we don't want to exploit them. This is not a 'Krishna-punk' band; it's a band whose members happen to be devotees of Krishna."

Simon says that Roadrunner will center its efforts on expanding Shelter's long-standing fan base—conservatively estimated in the 25,000-30,000 range, judging by sales of the band's self-released albums—within the punk community. "We're going to feature a double A-side vinyl single (releasing the album tracks 'Message Of The Bhagavat' and 'Civilized Man') on June 27," he says. "For that, we're going to go all out on mom-and-pop retail."

"To better serve those smaller shops, Roadrunner will tailor its point-of-purchase materials, em-

(Continued on page 66)

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## ■ BY PAUL VERNA

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# Artists & Music

## COLLIE RELEASES 'TENNESSEE PLATES'

(Continued from page 12)

found out—especially if radio—4n that there's still a big Mark Collie fan base out there. But you have to make sure we give them the best record he's ever made."

Like Mason, Melissa Henslee, manager of the Sound Shop outlet in Tuscaloosa, Ala., is another early believer. "I think it's excellent," she says of "Tennessee Plates." She promises "any kind of in-store plays and displays they want. Because it's great, and when people hear it, they'll be impressed."

This, she feels, is in marked contrast to Collie's first MCA album, last year's "Unleashed." "This one's so much better," she says. The label's decision to do him good, because he's back to his roots: Like his first few albums, he's got the rockabilly style, and ballads that only his voice can do justice to. Every song has the potential to be a hit.

## ROY GALLAGHER

(Continued from page 12)

with the Rolling Stones during recording sessions in Holland, when the band parted company with Mick Taylor, but Gallagher turned down the full-time gig he was offered. In 1976, he became the first artist to perform for the whole of the Continent in a Eurovision transmission with stereo radio simulcast, gaining an estimated audience of 100 million.

In the '80s, he established his own label, Capa, releasing albums such as "Defender" and "Fresh Evidence."

Admiration for Gallagher came from all quarters. Most recently, Guns N' Roses guitarist Slash was among those who queued up to play alongside him.

DOMINIC PRIDE

gle."

Hunter points to the tracks "Steady As She Goes," "Lipsick Don't Lie," "Spirit Of A Boy, Wicked Of A Man," "Chasin' A Dream Called Love," and the John Hiatt-penned title track as potential follow-ups to "Three Words" (which is the first single) because, he says, it helps to re-establish Collie's country base.

"Some people think he's too country, some too rockabilly," says Hunter, just back from a Collie promotion trip to the West. "I have to go out and show them what a priority this is."

This is being accomplished by a marketing campaign exceeding \$600,000 in its initial phase, Hunter says. "We'll be on top of the accounts on this record like never before in our lives, with phone calls and sending out whatever they need [display], mini posters, ads—whatever it takes to get it out and keep it out."

Early on, Giant sent out a novel cardboard Tennessee vanity license plate, promo piece to retail outlets, radio, and press. Designated "COLLIE" and stickered with the album release date, the plate contained an advance CD, four-color foldout bio, marketing and promotion time lines, and the cover art—a painted photo "collage" of Collie by his wife Azne. "It's unique artwork, which we'll tie in with point-of-purchase," says marketing coordinator Kristi Weaver.

Awareness posters, cassette singles featuring snippets of the remaining album tracks, and heavy trade advertising preceded the single's release: retail advertising, a CMT and TNN teaser and "new available" ad campaign, and a publicity push followed.

Additionally, a regional radio promotion, "Spot the Collie" with "Tennessee Plates"—also tying in retail—is being implemented in 15 markets. Listeners

who spot the song's Tennessee Caddy cut in to register for a drawing, with prizes including concert tickets and merchandise and a trip to Nashville for the second annual Mark Collie Celebrity Race for a diabetes cure. A diabetes himself, Collie raised over \$300,000 for diabetes research at his first race last October.

Weaver says secondary promotions in cities within driving distance of Nashville, including Memphis and Atlanta, will award tickets to the race. There will also be album-launch parties in five cities.

Helping Giant to hit the ground running, notes Hunter, is the fact that MCA didn't drop the ball on Collie, even after he decided to jump labels. "They let him out and then went straight ahead and worked his last record for themselves anyway, showing more than most people would," says Hunter.

"Without the commitment of everybody at MCA," adds Collie, "nobody would know Mark Collie ever did anything. But they realized I needed to do something new."

Hard Collie had his hits like "Even The Man In The Moon Is Crying," "Love Lovin' Woman," and "Born To Love You" at MCA, he knew that his career was lagging behind those of his contemporaries.

All his guys were singing demos," he continues, recalling the late-'60s Nashville studio scene. "Me and Billy Dean and Garth and Alan Jackson and Aaron Tippin would pass each other's self-advancing precedents the single's release. Who knew we'd be making records in a matter of months?"

Back then, Collie was playing Nashville nightclubs. Douglas Cowie, in order to get his admittance "a little too left" country songs a bearing. After an industry scene developed, MCA's then-A&R chief, future Collie producer, and current MCA president Tony Brown had Collie sign a contract on a napkin—moments ahead of early supporter Strook.

"I guess obviously has the magic touch, and every time we ran into him other over the past five years we'd say we'd make a record one of these days," says Collie. "When I felt I might be coming into a point where I needed to regroup and maybe move to a new town, so to speak, I called him, and we talked about how we could do it."

On "Tennessee Plates," Collie notes, he and Strook were able to "get closer to the real deal" by recording quickly and retaining the emotion of live playing. "We cut 14 tracks in three days. On 'Tennis Match' by Tenby and James, Tony came in and played, and James got so fired up he played drums."

The finished album came in at 11 cuts, with seven written by Collie. "Giant's made a firm commitment to try and get the music heard, and radio's been very supportive in not giving up on me," he says. "So I'm very grateful, because I've been in Nashville a long time, and our business is a commercial art. But people like Strook and Brown and my close friend and former producer Don Cook want to make a great record and music want the artists to get out of it what they're trying to express, because the integrity of what we do is more important than all the money we make or don't make."

## Continental Drift

UNUSUAL ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ATLANTA:** Joybong! has an interesting resume: Bassist Ted Selke was the original bass player in Mr. Crowe's Garden (which, after a name and style change, became the Black Crowes), drummer Steve Lindenberg played for former Silverstone artists Mary My Hope, and guitarist/Vocalist Row Wade did time, along with Lindenberg, in local band Needtutts. Yet Joybong! doesn't really resemble any of these old outfits. In fact, the group's uniquely infectious, noisy-yet-melodic bursts of sunshine with psychedelic undercurrents and lyrics, which show a keen eye for pop-culture observations, are hard to pin down. "We try to avoid sounding like any one band," says Selke. "We try to fuse a lot of different stuff together." Some of the groups that the 3-year-old Atlanta trio has opened up for in the past year or so might give further clues: Smashing Pumpkins, Swerve, Drive, Love Battery, and Magnapop. One thing everyone seems to agree on, though, is that Joybong! creates a mighty wall of sound on stage, a feat that's especially impressive for a three-piece. Their fans have snapped up almost all 1,000 copies of the band's first 7-inch single and more than 750 copies of its second, Meanwhile, the group's new self-titled CD, "Joybong!", is getting airplay on college radio stations, such as University of North Carolina Chapel Hill's WXYC Raleigh/Durham/Chapel Hill, University of Massachusetts Amherst's WAMR Springfield, and University of Georgia's WUGO Athens. Contact Selke at 404-377-1919.

KEN JOHNSON

**ST. PETERSBURG, FLA.:** Singer/guitarist Brian Merrill, whose past projects Parade In Paris and Factory Black garnered loads of local Tampa Bay Rock Awards and were as big as Bay Area bands ever got—routinely selling out the 1,400-seat capacity Jaxx Entertainment Club here—is back with power pop band Barely Pink. His color-coordinating is a skillful singer/guitarist Theodore Lukas, formerly of the Chicago-based Handbells. "Our aim is to have fun with this," says Lukas, who teamed up with Merrill after a short stint in a Rolling Stones cover band. (He also hosts an incoherent radio show on Rock Wood.) "But we have real songs, too, like my new Big Star and Alex Chilton." The rest of the band is himself, Gabriel Freedman of the Guyton Saints and former Factory Black drummer Dan Rappaport. Barely Pink has released a 7-inch vinyl single, "Jennifer Speed," on its own label, which is being targeted to triple-A stations across the country. The band has landed slots with Cheap Trick and has played the Southeastern Music Conference held in Tampa in May. "Our mailing list is up around 400," he says, "and our next project is to stage the Full Scale Pop Explosion show in Tampa, [which] will bring together the best in regional pop bands for the July 4 weekend. It's a scene waiting to happen." Barely Pink has a CD slated for late-summer release. Contact Max Burgen Management at 352-533-0857.

SANDRA BERGLUND



BARELY PINK

vinyl single, "Jennifer Speed," on its own label, which is being targeted to triple-A stations across the country. The band has landed slots with Cheap Trick and has played the Southeastern Music Conference held in Tampa in May. "Our mailing list is up around 400," he says, "and our next project is to stage the Full Scale Pop Explosion show in Tampa, [which] will bring together the best in regional pop bands for the July 4 weekend. It's a scene waiting to happen." Barely Pink has a CD slated for late-summer release. Contact Max Burgen Management at 352-533-0857.

SANDRA BERGLUND

**BERKELEY, CALIF.:** A lot of pieces have fallen into place for singer/guitarist Paul Durham since he moved from Tulsa, Okla., to be with his girlfriend in the Bay Area in 1980. He once hooked up with the studio-side electric guitarist Herbie Hancock, versatile bassist Paul Baker, and drummer Jim Kossin. Producer Lee Townsend (Bill Friel, John Scofield, Charlie Hunter) then helped craft them into the Paul Durham Band, a vital force in the local alternative folk-rock scene and a hit at the recent SF 02 and Festival of the Lake shows. The band drew huge label interest last year with a demo of punchy, well-honed material, a mix of acoustic power pop, flashy light ballads, and hard-core stomp, and a new 10-song cassette shows no lack of inspiration. Durham grew up around Irish folk, classical, and punk music. The 26-year-old songs can be playful and raucous, but rarely over-the-top. The lyrics offer only glimpses of a total picture. "You have to evolve something. You have to call the listener to you, not just hand it over," Contact manager Al Rivers at 510-883-0755.

BOB VOLKSON

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Billboard



# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST            | COMPARED FOR WEEK ENDING JACK SALES (A NATIONAL SAMPLING OF RETAIL STORES AND CASH SALES REPORTS COLLECTED, COMPRISED, AND PROVIDED BY) | TITLE                           |
|-----------|-----------|----------------|-------------------|---|---------------------------------|
|           |           |                | *** No. 1 ***     |   |                                 |
| 1         | 1         | 4              | JON D. VAN DYKE   | NO. 1   | SONA FIDE                       |
| 2         | 2         | 2              | ALANIS MORISSETTE | NO. 1   | JAGGED LITTLE PILL              |
| 3         | 3         | 2              | FUS3A             | NO. 1   | RED MEDICINE                    |
| 4         | 4         | 2              | RUSTED ROY        | NO. 1   | WHEN I WORK                     |
| 5         | 5         | 2              | SLUWY             | NO. 1   | GOOD TIMES                      |
| 6         | 6         | 2              | JEFF SUCKLEY      | NO. 1   | GRACE                           |
| 7         | 7         | 2              | 4 RUNNER          | NO. 1   | RHYTHM OF THE NIGHT             |
| 8         | 8         | 2              | KENNY CHESNEY     | NO. 1   | ALL I NEED TO KNOW              |
| 9         | 9         | 2              | 6 NAD LAM         | NO. 1   | REAL TING                       |
| 10        | 10        | 2              | NICKI FREEMAN     | NO. 1   | SECRETS                         |
| 11        | 11        | 2              | MAC K 10          | NO. 1   | MAICK 10                        |
| 12        | 12        | 2              | MARTIN PAGE       | NO. 1   | IN THE HOUSE OF STONE AND LIGHT |
| 13        | 13        | 2              | JILL SOBULE       | NO. 1   | HAPPY DAYS                      |
| 14        | 14        | 2              | CATHERINE WHEEL   | NO. 1   | DELIVERANCE                     |
| 15        | 15        | 2              | RACHELLE FERRELL  | NO. 1   | FIRST INSTRUMENT                |
| 16        | 16        | 2              | TYPE O NEGATIVE   | NO. 1   | BLOODY KISSES                   |
| 17        | 17        | 2              | DIANA KING        | NO. 1   | TOUGHER THAN LOVE               |
| 18        | 18        | 2              | INI KAMAU         | NO. 1   | HERE COMES THE HOTSTEPPER       |

|    |    |   |                   |       |                                |
|----|----|---|-------------------|-------|--------------------------------|
| 19 | 19 | 2 | SUSANNE           | NO. 1 | 40-2: TO FREEDOM               |
| 20 | 20 | 2 | ALAN SANDLER      | NO. 1 | THEY'RE ALL GONNA LAUGH AT YOU |
| 21 | 21 | 2 | URBAN KNIGHTS     | NO. 1 | URBAN KNIGHTS                  |
| 22 | 22 | 2 | SHOW AND A.G.     | NO. 1 | GOODFELLS                      |
| 23 | 23 | 2 | GILLETTE          | NO. 1 | ON THE ATTACK                  |
| 24 | 24 | 2 | FEAR FACTORY      | NO. 1 | DEMANUFACTURE                  |
| 25 | 25 | 2 | DAVID LEE MURPHY  | NO. 1 | OUT WITH A JANG                |
| 26 | 26 | 2 | CHIME BOSS        | NO. 1 | ALL IN THE GAME                |
| 27 | 27 | 2 | JOHN GOSWINE      | NO. 1 | RELISH                         |
| 28 | 28 | 2 | HUM               | NO. 1 | YOU'D PREFER AN ASTRONAUT      |
| 29 | 29 | 2 | MONSTER MAGNET    | NO. 1 | COPIES TO INFINITY             |
| 30 | 30 | 2 | MORPHINE          | NO. 1 | YES                            |
| 31 | 31 | 2 | M PEOPLE          | NO. 1 | BAZARRE FRUIT                  |
| 32 | 32 | 2 | KORN              | NO. 1 | KORN                           |
| 33 | 33 | 2 | IV XAMPLE         | NO. 1 | FOR EXAMPLE                    |
| 34 | 34 | 2 | LETTERS TO CHERY  | NO. 1 | AURORA GORY ALICE              |
| 35 | 35 | 2 | MARC ANTHONY      | NO. 1 | TODD A SU TEMPO                |
| 36 | 36 | 2 | BUCKSHOT LEFONQUE | NO. 1 | BLUCKSHOT LEFONQUE             |
| 37 | 37 | 2 | LARI WHITE        | NO. 1 | WISHES                         |
| 38 | 38 | 2 | MATTINA MCGRIDE   | NO. 1 | THE WAY THAT I AM              |

# POPULAR SURPRISES

**DREAM WEAVER:** He played a teenage Michael Jackson in "The Jacksons: An American Dream" on ABC. He was the voice of Simba on "The Lion King" soundtrack. Then, male mogul Suzanne de Passe discovered him, signed on as his manager, and landed him a recording contract with Motown.

And if that isn't impressive enough, just listen to 15-year-

ture sound on the album. Crotch produced three songs on the disc, including the first single, "Love Ambition."

Ketch was able to put a vocal out of Jason that I hadn't heard before," says Darrell Jones, senior director of A&R at Motown and one of the band's executive producers. "It was a more mature sound."

In choosing the songs for the album, the mature-behind-the-scenes Weaver says, "I wanted to make sure the lyrics would fit. I didn't want to come off as a fake, so I made sure it was something I knew I could handle and claim."

While Motown could have easily put Weaver on the small tour circuit, Bruce Walker, VP of A&R at Motown and GM at MoJazz, says the label thought that would be "too basic."

Instead, Weaver will perform mostly track dates this summer, kicking off with two shows at the South Shore Cultural Center in Chicago on Tuesday (27). From there, he will host the "Talented Teens" concert in New York on July 22 and will perform for radio and retail executives in most major markets.

"It's important for us to cover the entire circuit and get him in front of radio and retail," says Walker, who anticipates at least four singles from the album.

**ENORMOUS GREETINGS:** There is a lot going on



Listen Up. "Listening Cap," the longest cut by Chicago, is due on 4A0 July 11. The band, led by Jenny Tomero, formerly of Taukani and Greenhouse, is shooting for a late-July tour of the U.S. The first single, "Cheap Cuts," goes to college and modern rock radio Sunday (25).

## REGIONAL HEATSEEKERS '91 S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

| MOUNTAIN  | NORTHEAST                          |
|---|------------------------------------|
| 1. Fugazi, Red Medicine                         | 1. Jon B., Bonafide                |
| 2. Aimee Mann, Jagged Little Pill               | 2. Fugazi, Red Medicine            |
| 3. Type O Negative, Bloody Kisses               | 3. Busted Band, When I Wake        |
| 4. Red Hot Chili Peppers, Blood Sugar Sex Magik | 4. Aimee Mann, Jagged Little Pill  |
| 5. Aimee Mann, Jagged Little Pill               | 5. Jon B., Bonafide                |
| 6. Aimee Mann, Jagged Little Pill               | 6. Aimee Mann, Jagged Little Pill  |
| 7. Every Cheater, All Need To Know              | 7. Aimee Mann, Jagged Little Pill  |
| 8. Aimee Mann, Jagged Little Pill               | 8. Aimee Mann, Jagged Little Pill  |
| 9. Aimee Mann, Jagged Little Pill               | 9. Aimee Mann, Jagged Little Pill  |
| 10. Aimee Mann, Jagged Little Pill              | 10. Aimee Mann, Jagged Little Pill |

in the world of Enormous these days. The band just finished opening for Better Than Ezra, is performing on E/X's "Sound EX" show on

start indie label E Pluribus Unum, which released its debut, "Greetings," May 15. The band's first A&M album is due in early 1996 and will be produced by Matt Wallace (Paul Westerberg, Faith No More), who also mixed "Greetings."

On the touring front, the band opened for Better Than Ezra from May 19-June 3, including the massive WFFSival, hosted by modern rock WFSH Washington, D.C., and the Music Midtown Festival in Atlanta. The group's upcoming dates run from June 22-July 26 and include the Taste of Chicago Festival of July 2.

The "Sound I X" appearance will include a performance and interview with the band.

"The reaction has been very good with the industry," says Wheeler, co-label manager of E Pluribus Unum with Renada Campbell. "We landed them a great agent at William Morris, and the live shows have helped generate more interest from people and from radio."

The label initially focused its marketing efforts with out-of-the-box advertising in fanzines, but is now moving into larger publications such as Alternative Press and Option. Co-op ads with such re-

tailers as Tower in New York and Newbury Comics in Boston also run in four markets.

To support the shows, a postcard was mailed to the band's fan list of 250 names and to part of the label's 25,000-strong mailing list.

The focus track, "Moon Doggie," is getting spins at modern rock stations WHFS and KITS (Live 105) San Francisco. The video for the



**Fly Debut.** SP Spanish Fly will head out on a radio promotional tour of Puerto Rico in early July before returning to the U.S. for a promo tour. The duo's debut, "Anything You Want," is due Tuesday (27) on Upstart/Warner Bros. "Industry," says top 40 KIS Los Angeles "KIS & Unite" on Saturday (24) and the Fairgrounds in San Jose, Calif., Aug. 2.

song is being programmed on CMJ, which airs primarily in college markets.

**ROADWORK:** Lazy Bones Recording's Neros Rame has landed a spot on the third stage at Lollapalooza at Washington Grove July 4 in George, Wash.





Harri's R'n'B. Capitol recording artist Harri, left, grants labelmate Tracy Spencer following her recent performance at the Hollywood Athletic Club in Las Angeles, which featured songs from her debut album, "The Funky Descendant."

## Creativity, Emotion Go Down In 'HISTORY'; Mercury's Hancock Still Blazing Trails

**POLITICS,** personal attacks, and sensationalism aside, Michael Jackson's "HISTORY" boasts some of the artist's best work. Though many R&B observers complain that his music is too pop, Jackson (as we're continually reminded) truly is a universal artist.

The album's cornerstone feature is its honed detail—from the rhythms and melodies to the armor-plating lyrics and ancillary sound effects. But despite creative precision, the emotive content in Jackson's vocals remains steadfast.

"HISTORY" has just the right dash of tenderness to catch a listener's ear. But it's the complexity beneath that keeps the CD in a listener's play. As with all great songwriters, Jackson seduces listeners with engaging hooks and rhythms at the ear's front door, while penetrating the soul with probing (social or romantic) intercourse on the back porch. A case in point is the groove-laden but nourishingly insightful "Money."

Another example is the beat-driven "This Time Around," which features thick rap vocals by the Notorious B.I.G., while Jackson asserts retorts to the invasion of his privacy.

"Earth Song," with its issuance of broken promises and rousing progressive chorus refrain, stirs the soul and sparks thoughts of continual responsibility.

"HISTORY"—taken together with Jackson's last four albums, "Dangerous," "Bad," "Thriller," and "Off The Wall"—is further proof that Jackson consistently records quality albums full of variety and introspection. Compare the new stuff with the best of "HISTORY" disc; the tracks stand well.

The downside to "HISTORY" has nothing to do with the music. Ironically, the no-holds-barred marketing campaign that Epic Records and Jackson are conducting has already alienated more than a few consumers and industry observers. Perhaps Jackson's personal problems led to this beat-'em-over-the-head strategy, but if they're not careful, overkill could make this project reach critical mass way too early.

Is Jackson's music commercial? Yes. Is this bad? Not if the music has socially redeeming content, which is definitely the case with "HISTORY."

**The  
Rhythm  
and the  
Blues**

by J. R. Reynolds



the health facility and the GO For Life Project. The evening's lineup includes Gladys Knight, the O'Jays, The Whispers, Gerald Levert, Freddie Jackson, and Ce Ce Peniston... Capitol artist Bonnie Raitt has joined forces with Los Angeles community activist Dr. Mable John-Samuels to participate in the Joy Community Outreach To End Homelessness celebrity auction fundraiser, to be held July 14 at the Hollywood Athletic Club in Universal City, Calif. ... Upfront chairman Andre Harrell and his label's Jodeci have begun an AIDS awareness campaign, dubbed UrbanAID, in association with the American gay community organization LIFEbeat. Jodeci is touring in support of its album "The Show," The Adonis Party, "The Hotel" and is coupling with local community outreach partner organizations in each market to promote awareness of the disease. Other artists participating in the program include Mary J. Blige, Heavy D, TLC, and Salt-N-Pepa.

## Spoken-Word Artist Gets Musical Mercury's Gaines Aims For Broader Appeal

■ BY J.R. REYNOLDS

LOS ANGELES—In an effort to make his spoken-word compositions more appealing to radio programmers and young consumers, "The Swearer" Reg E. Gaines has added more musical elements to his sophomore set, "Sweeper Don't Clean My Street."

The album, which streets Aug. 15, offers candid spoken observations delivered with various cadences and creative inflections. Underneath Gaines' voice is an assortment of rhythmic beats, from jazz riffs to meaty R&B beats.

Among the creative tactics used to pull in younger listeners are catchy hip-hop loops, a guest appearance by

labelmate rapper Netferti, a ballad performance by his sister, and tighter track sequences.

Says Gaines, "The music makes it more accessible to a wider range of folks. It's not intentional, but some of the poems are a little more pop-oriented."



GAINES

fully that he didn't want to put a poem on the track. "It's about a cat decked out in hip-hop gear who gets on the train, then gets roasted by the police because he fits the description of a mugger."

Taking music production credits on the album are Mark Wilson and the artist's brothers, Calvin and Gordon Gaines. The trio was also involved in Gaines' first production.

The Jersey City, N.J., resident says his poems have traditionally been probing and introspective—perhaps too much so for mainstream consumers. So he focused on making his work more palatable with literal word selection and street-witty prose construction.

Gaines also listened to Slave Wrone's socially conscious album "Songs In The Key Of Life" for ideas on how to convey complex messages in an easy-to-digest fashion.

"I found that there were few pauses between the tracks [on 'Sweeper'], which doesn't give [listeners] a chance to breathe," Gaines says. "So I went in and set my poems up and then built more music around them, but with less time between tracks."

"Sweeper Don't Clean My Street" follows Gaines' debut Mercury disc, "Please Don't Sell My Air Jordans,"

which had minimal sales but received critical acclaim.

In an attempt to improve his commercial appeal, the label plans to initially focus on the Gaines/Netferti single "Jesus Walks." Gaines also says Mercury senior marketing director Joel Ziemann.

On the track, Gaines speaks frankly about the difficulties black men have enduring tasks in large cities, while Netferti raps the blues.

The label plans to service the single by the end of July to clubs and major market R&B and crossover radio stations. "Morning shows are a good outlet for Reg E. to get out in front of the public, because he's his own best spokesperson," says Ziemann.

The label promotes the title track from Gaines' last album to radio with little success. But Mercury is committed to trying again. Says Ziemann, "He's made a lot of friends at radio in major markets, and his new single has Netferti's name and a nice hip-hop groove to it."

College touring will also play a role in gaining exposure, and a video is scheduled for release early in August.

Armed with SoundScan data, Mercury plans to attack markets that showed promise on the last project, including Boston, Dallas, San Francisco, Charlotte, N.C., and Washington, D.C.

"We'll begin by micromarketing in New York to see how things translate, then move on to other markets," Ziemann says.

While spoken word is becoming more familiar to consumers, Ziemann says it's too early to tell if that awareness will translate into greater sales for Gaines. "We'll be knocking on some of the same doors we did last time, including lifestyle/entertainment magazines and the TV talk show circuit," Ziemann says.

## Super Cat Looks To Make U.S. Purrr With Columbia Set

■ BY HAVELOCK NELSON

NEW YORK—When Columbia Records releases Super Cat's "The Struggle Continues" in mid-August, it will try to build on the Caribbean and domestic audience the reggae artist has established with previous releases.

Super Cat tightened his hold on the Jamaican marketplace and captured the attention of the American hip-hop scene with his ska-infused debut, "Don Dada," which sold 250,000 copies in U.S., according to SoundScan. Now he hopes to broaden that domain with a new collection that he says is "full of all different emotions and moods and is a broad-based album for listeners of reggae music across the board."

On "The Struggle Continues," delicious reggae basslines wrap around bouncy African beats and pop-wise melodies. Over them, Super Cat's nimble

baritone voice delivers lyrics that range from romantic, spiritual, and playful to aggressive and socially conscious.

Some highlights include "Warrior" (a fierce ball of gun talk produced by DJ Muggs of Cypress Hill), "Go Green" (a reggae cover of the Green Day song), and "The Savior" (a Classy Dub-A-Dub) (where Motown meets Trenchtown in a collaboration of reggae legends Super Minot and U Roy), and the first single, "Gristle" (an ode to outcaste critics all around the world).

The commercial mid-single and album of "Gristle" ships to retail July 14. (Continued on page E7)



SUPER CAT



# Billboard HOT R&B SINGLES

FOR WEEK ENDING JULY 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE<br>(PRODUCER/SONGWRITER)                                      | ARTIST   | WEEKS ON CHART |
|-----------|-----------|----------------|---|--|----------------|
|           |           |                | <b>***No. 1***</b>  | <b>THE NOTORIOUS B.I.G.</b><br>(P. D'AMICO/DAVIDSON) | 1              |
| 1         | —         | 1              | ONE MORE TIME<br>(2 WEEKS AT NO. 1)<br>DAVIDSON/DAVIDSON            | THE NOTORIOUS B.I.G.                                 | 1              |
| 2         | 2         | 11             | DON'T TAKE IT PERSONAL (LAST OF DEM DAYS)<br>DAVIDSON/DAVIDSON      | MONICA   | 11             |
| 3         | 3         | 1              | TELL THERE FOR YOUNGUNS ALL I NEED TO GET BY<br>(DAVIDSON/DAVIDSON) | THE NOTORIOUS B.I.G.                                 | 1              |
| 4         | 3         | 2              | SCREAM<br>(DAVIDSON/DAVIDSON)                                       | MICHAEL JACKSON & JANET JACKSON                      | 2              |
| 5         | 5         | 4              | FREEK 'N YOU<br>(DAVIDSON/DAVIDSON)                                 | JODECI   | 4              |
| 6         | 6         | 1              | WATERFALLS<br>(DAVIDSON/DAVIDSON)                                   | BRANDY   | 1              |
| 7         | 7         | 6              | WATER RUNS DRY<br>(DAVIDSON/DAVIDSON)                               | BOYZ II MEN  | 6              |
| 8         | 8         | 5              | BEST FRIEND<br>(DAVIDSON/DAVIDSON)                                  | BRANDY   | 5              |
| 9         | 9         | 4              | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")<br>(DAVIDSON/DAVIDSON)      | TOTAL FET. THE NOTORIOUS B.I.G.                      | 4              |
| 10        | 10        | 13             | SOMEONE TO LOVE<br>(DAVIDSON/DAVIDSON)                              | JOHN B. FEATURING BRUNO MARS                         | 13             |
| 11        | 12        | 8              | BOOM!ASTIC<br>(DAVIDSON/DAVIDSON)                                   | SHAGGY   | 8              |
| 12        | 13        | 12             | EVERY LITTLE THING I DO<br>(DAVIDSON/DAVIDSON)                      | SOUL FOR REAL  | 12             |
| 13        | 14        | 12             | CALL LOVE FROM "JASON'S LYRIC"<br>(DAVIDSON/DAVIDSON)               | BRIAN MCKAY  | 12             |
| 14        | 15        | 2              | I LIKE<br>(DAVIDSON/DAVIDSON)                                       | KUT KLOSE  | 2              |
| 15        | 16        | 13             | GRAPEVINE<br>(DAVIDSON/DAVIDSON)                                    | BROWNSTONE   | 13             |
|           |           |                | <b>***HOT STUB DEBUT***</b>   |  |                |
| 16        | NEW       | 1              | YOU USED TO LOVE ME<br>(DAVIDSON/DAVIDSON)                          | FUTTH  | 1              |
| 17        | 17        | 8              | I WANNA LOVE LIKE THAT<br>(DAVIDSON/DAVIDSON)                       | TINITY THOMPSON                                      | 8              |
| 18        | 18        | 21             | THIS IS HOW WE DO IT<br>(DAVIDSON/DAVIDSON)                         | MONTTELL JORDAN                                      | 21             |
| 19        | 19        | 3              | HES MINE<br>(DAVIDSON/DAVIDSON)                                     | MCKENNA  | 3              |
| 20        | 20        | 13             | FREAK LIKE ME<br>(DAVIDSON/DAVIDSON)                                | ACINA HOWARD   | 13             |
| 21        | 21        | 7              | ASK OF YOU (FROM "NEW LEARNINGS")<br>(DAVIDSON/DAVIDSON)            | RAHMAEL SAKO   | 7              |
| 22        | 22        | 12             | WE PLAY<br>(DAVIDSON/DAVIDSON)                                      | THE NOTORIOUS B.I.G.                                 | 12             |
| 23        | 23        | 13             | GIVE IT 2 YOU<br>(DAVIDSON/DAVIDSON)                                | CLAY AIKAT   | 13             |
|           |           |                | <b>***GREATEST GAINER/AIRPLAY***</b>                                |  |                |
| 24        | 30        | 42             | BROWN SUGAR<br>(DAVIDSON/DAVIDSON)                                  | D'ANGELO   | 42             |
| 25        | 12        | —              | FEELS SO GOOD<br>(DAVIDSON/DAVIDSON)                                | XSCAPE   | —              |
| 26        | 10        | 12             | EMOTIONS<br>(DAVIDSON/DAVIDSON)                                     | IT HOWN  | 12             |
| 27        | 12        | 12             | KEEP THEM MEASURING (FROM "HIDAY")<br>(DAVIDSON/DAVIDSON)           | DR. CRE  | 12             |
| 28        | 25        | 7              | SHY GUY (FROM "HEAD BOYS")<br>(DAVIDSON/DAVIDSON)                   | HUTTEN RICE  | 7              |
| 29        | 21        | 13             | SO MANY TEARS<br>(DAVIDSON/DAVIDSON)                                | DUNA KING  | 13             |
| 30        | NEW       | 2              | YOU BRING ME JOY<br>(DAVIDSON/DAVIDSON)                             | MARY J. BLIGE  | 2              |
|           |           |                | <b>***GREATEST GAINER/SALES***</b>                                  |  |                |
| 31        | 48        | 2              | SPRINKLE ME<br>(DAVIDSON/DAVIDSON)                                  | E-40 FEATURING TUPAC                                 | 2              |
| 32        | 33        | 13             | NEVER GONNA LET YOU GO<br>(DAVIDSON/DAVIDSON)                       | TIN. MOORE   | 13             |
| 33        | 33        | 5              | MIND BLOWIN'<br>(DAVIDSON/DAVIDSON)                                 | SMOOTH   | 5              |
| 34        | 38        | 7              | THINK OF YOU<br>(DAVIDSON/DAVIDSON)                                 | USHER  | 7              |
| 35        | 38        | 24             | JOY<br>(DAVIDSON/DAVIDSON)  | BLICKSTREET  | 24             |
| 36        | 32        | 5              | I GOT ON IT<br>(DAVIDSON/DAVIDSON)                                  | UNLIZ  | 5              |
| 37        | 45        | 13             | FREAK ME BABY<br>(DAVIDSON/DAVIDSON)                                | BOY II MEN   | 13             |
| 38        | 35        | 28             | FIRE<br>(DAVIDSON/DAVIDSON)   | SUBWAY   | 28             |
| 39        | 32        | 23             | DEAR MAMA<br>(DAVIDSON/DAVIDSON)                                    | TPAC   | 23             |
| 40        | 36        | 2              | HIT YOUR BODY WHERE YOUR MOUTH IS<br>(DAVIDSON/DAVIDSON)            | SEAN LEVINE  | 2              |
| 41        | 38        | 12             | THE WAY THAT YOU LOVE<br>(DAVIDSON/DAVIDSON)                        | VANESSA WILLIAMS                                     | 12             |
| 42        | 38        | 12             | POUR YOUR LOVE<br>(DAVIDSON/DAVIDSON)                               | STEVE WOODARD  | 12             |
| 43        | 54        | 13             | FOR LIFE<br>(DAVIDSON/DAVIDSON)                                     | MAXI 9   | 13             |
| 44        | 35        | 25             | CANDY RAIN<br>(DAVIDSON/DAVIDSON)                                   | BRANDY   | 25             |
| 45        | 38        | 12             | BIG POPPA (FROM "MIND")<br>(DAVIDSON/DAVIDSON)                      | THE NOTORIOUS B.I.G.                                 | 12             |
| 46        | 38        | 12             | NEED LIGHT SPECIAL<br>(DAVIDSON/DAVIDSON)                           | TLC  | 12             |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE<br>(PRODUCER/SONGWRITER)                                   | ARTIST                      | WEEKS ON CHART |
|-----------|-----------|----------------|--|-----------------------------|----------------|
| 47        | 52        | 2              | SO IN LOVE WITH YOU<br>(DAVIDSON/DAVIDSON)                       | U.N.I.V.                    | 2              |
| 48        | 54        | 5              | LOVE TODAY<br>(DAVIDSON/DAVIDSON)                                | VERTICAL HOLD               | 5              |
| 49        | 31        | 28             | FREEDOM (FROM "PANTHER")<br>(DAVIDSON/DAVIDSON)                  | VARIOUS ARTISTS             | 28             |
| 50        | 42        | 52             | THE L.N.C. RIDE<br>(DAVIDSON/DAVIDSON)                           | MASTA ACE INCORPORATED      | 52             |
| 51        | 55        | 84             | SHIMMY SHIMMY YA<br>(DAVIDSON/DAVIDSON)                          | OL' DIRTY BASTARD           | 84             |
| 52        | 49        | 38             | COME ON<br>(DAVIDSON/DAVIDSON)                                   | MARTY WHITE                 | 38             |
| 53        | 40        | 30             | WHEN U CRY I CRY<br>(DAVIDSON/DAVIDSON)                          | JESSE                       | 30             |
| 54        | 58        | 57             | HOW MANY TIMES<br>(DAVIDSON/DAVIDSON)                            | GERALD LEVERT               | 57             |
| 55        | 61        | 61             | WE MUST BE IN LOVE<br>(DAVIDSON/DAVIDSON)                        | PURE SOUL                   | 61             |
| 56        | 19        | 12             | I CAN LOVE YOU LIKE THAT<br>(DAVIDSON/DAVIDSON)                  | ALICE COOPER                | 12             |
| 57        | 38        | 30             | HEY LOOKAWAY<br>(DAVIDSON/DAVIDSON)                              | QUESTIONMARK ASYLUM         | 30             |
| 58        | 30        | 7              | SURVIVAL OF THE FITTEST<br>(DAVIDSON/DAVIDSON)                   | MOBB DEEP                   | 7              |
| 59        | 31        | —              | THE MANY WAYS<br>(DAVIDSON/DAVIDSON)                             | USHER                       | —              |
| 60        | 42        | 54             | TALES FROM THE HOOD<br>(DAVIDSON/DAVIDSON)                       | COMING                      | 54             |
| 61        | 13        | 76             | TOMORROW ROLINS WILL SING<br>(DAVIDSON/DAVIDSON)                 | STEVE WONDER                | 76             |
| 62        | 20        | 12             | I'M WHAT YOU NEED<br>(DAVIDSON/DAVIDSON)                         | CHANTE MOORE                | 12             |
| 63        | 13        | 12             | MEET ME<br>(DAVIDSON/DAVIDSON)                                   | GLAYNS KNIGHT               | 12             |
| 64        | 68        | 25             | JUST ROLL<br>(DAVIDSON/DAVIDSON)                                 | FABU                        | 25             |
| 65        | 61        | 28             | IT'S YOURS<br>(DAVIDSON/DAVIDSON)                                | ANITA BAKER                 | 28             |
| 66        | 42        | 58             | DO RATHER BE ALONE<br>(DAVIDSON/DAVIDSON)                        | KRYAN WHITE                 | 58             |
| 67        | 68        | 13             | IF I WANT TO THANK YOU<br>(DAVIDSON/DAVIDSON)                    | FREDDIE JACKSON             | 13             |
| 68        | 65        | 58             | IF IT'S ALRIGHT WITH YOU<br>(DAVIDSON/DAVIDSON)                  | LORENA                      | 58             |
| 69        | 71        | 58             | MY GOIN' DOWN<br>(DAVIDSON/DAVIDSON)                             | MARY J. BLIGE               | 58             |
| 70        | 72        | 75             | ENOUGH YOURSELF<br>(DAVIDSON/DAVIDSON)                           | IMPROMPTU                   | 75             |
| 71        | NEW       | 1              | LISTEN ME (THE WHOY)<br>(DAVIDSON/DAVIDSON)                      | IN KAMOTE                   | 1              |
| 72        | 82        | 83             | ALL GLOCKS DOWN<br>(DAVIDSON/DAVIDSON)                           | HEATHER B.                  | 83             |
| 73        | 73        | 64             | LIFESTYLES OF THE HIGH AND SHAMELESS<br>(DAVIDSON/DAVIDSON)      | LOST VOICE                  | 64             |
| 74        | 72        | 62             | IF BETTER RECOGNIZE<br>(DAVIDSON/DAVIDSON)                       | SAM SNEED FEATURING OR. GRE | 62             |
| 75        | 71        | 74             | NEVA GO BACK<br>(DAVIDSON/DAVIDSON)                              | SPECIAL ED.                 | 74             |
| 76        | 71        | 55             | I DON'T MIND<br>(DAVIDSON/DAVIDSON)                              | IMMATURE                    | 55             |
| 77        | 74        | 67             | ANGERING SERVICE<br>(DAVIDSON/DAVIDSON)                          | GERALD LEVERT               | 67             |
| 78        | 70        | 81             | GOOD THINGZ<br>(DAVIDSON/DAVIDSON)                               | HAMI                        | 81             |
| 79        | 81        | 86             | 1 FIRST LOVE<br>(DAVIDSON/DAVIDSON)                              | THE GAP BAND                | 86             |
| 80        | 85        | 87             | LIKE IT I WANNA (WHERE YOU ARE)<br>(DAVIDSON/DAVIDSON)           | DRANO PUMA                  | 87             |
| 81        | 81        | 75             | SLOW DOWN<br>(DAVIDSON/DAVIDSON)                                 | TRISHA COVINGTON            | 75             |
| 82        | 86        | 75             | GOING IN CIRCLES/LOSE THE ONE YOU'RE WITH<br>(DAVIDSON/DAVIDSON) | LUTHER VANDROSS             | 75             |
| 83        | NEW       | 1              | LOVE DON'T LOVE NOBODY<br>(DAVIDSON/DAVIDSON)                    | PHIL PERRY                  | 1              |
| 84        | 78        | 68             | IS IT ME<br>(DAVIDSON/DAVIDSON)                                  | MONTEDE FEATURING IMMATURE  | 68             |
| 85        | NEW       | 1              | I WISH<br>(DAVIDSON/DAVIDSON)                                    | FREE LO                     | 1              |
| 86        | NEW       | 1              | CHAMPION<br>(DAVIDSON/DAVIDSON)                                  | BLAU BANTON                 | 1              |
| 87        | 89        | 61             | I WANTED<br>(DAVIDSON/DAVIDSON)                                  | BOY II MEN                  | 61             |
| 88        | 80        | 54             | THE POINTS (FROM "PANTHER")<br>(DAVIDSON/DAVIDSON)               | VARIOUS ARTISTS             | 54             |
| 89        | 94        | —              | PHATT (MIND BLOWING)<br>(DAVIDSON/DAVIDSON)                      | DAVID JORDAN                | —              |
| 90        | 83        | 72             | TAKE IT TO THE FRONT<br>(DAVIDSON/DAVIDSON)                      | TYRE                        | 72             |
| 91        | 94        | 82             | TO RATHER BE ALONE<br>(DAVIDSON/DAVIDSON)                        | IV XAMPLE                   | 82             |
| 92        | 95        | 71             | CHASTITY<br>(DAVIDSON/DAVIDSON)                                  | NAUGHTY BY NATURE           | 71             |
| 93        | NEW       | 1              | WHEN YOU LOVE (FROM "FORGET PANTS")<br>(DAVIDSON/DAVIDSON)       | ANITA BAKER/JAMES INGRAM    | 1              |
| 94        | 84        | 70             | MADE SWEET LOVE<br>(DAVIDSON/DAVIDSON)                           | THE WANGSTERS               | 70             |
| 95        | 99        | 93             | 14<br>(DAVIDSON/DAVIDSON)  | CLAY AIKAT                  | 93             |
| 96        | 80        | 100            | DON KNOW<br>(DAVIDSON/DAVIDSON)                                  | BOY II MEN                  | 100            |
| 97        | 80        | 100            | THANK YOU<br>(DAVIDSON/DAVIDSON)                                 | BOY II MEN                  | 100            |
| 98        | 100       | 100            | YOU AIN'T WOMAN ENOUGH TO TAKE MY MAN<br>(DAVIDSON/DAVIDSON)     | SHIRLEY BROWN               | 100            |

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# Hot R&B Airplay™

Compiled from a national survey of airplay supported by **PROGRESSIVE R&B** and **SYNCHRONIZED TRACK** surveys. R&B stations are ranked by the number of stations that have played the record. The number of stations that have played the record is shown in parentheses following the record title. The data is taken from the Hot R&B Singles chart.

| WEEK<br>LAST<br>WEEK | TITLE<br>(ARTIST) (DISTRIBUTING LABEL) | WEEKS<br>ON<br>CHART |
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| 98                   | 98                                     | 98                   |
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THE (ARTIST) (DISTRIBUTING LABEL)

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# Hot R&B Singles Sales™

Compiled from a national sub-sample of R&B (percent of total R&B sales) by R&B retail stores which report number of units sold to SoundScan, Inc. This data is in the Hot R&B Singles chart.

| WEEK<br>LAST<br>WEEK | TITLE<br>(ARTIST) (DISTRIBUTING LABEL) | WEEKS<br>ON<br>CHART |
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| 97                   | 97                                     | 97                   |
| 98                   | 98                                     | 98                   |
| 99                   | 99                                     | 99                   |
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# NOT R&B RECURRENT AIRPLAY

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Records are listed which have appeared on the Hot R&B Singles chart 20 weeks and have dropped below the top 50.

# NOT R&B RECURRENT AIRPLAY

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# Secret Life Fantasy Reveals Its 'Sole Purpose'

**PATIENCE** and perseverance have been core elements of British duo Secret Life's overall philosophy over the past year. Although U.S. punters are only recently getting acquainted with "Sole Purpose," the act's debut on Pulse-5/Radical Records, the project has been complete since last summer.

The delay in the album's release is largely the result of standard industry red tape and trans-Atlantic paperwork, but it has tested the creative enthusiasm of Secret Life partners Andre Throup and Paul Bryant, who have been anxiously waiting on the sidelines for their turn at bat.

"After awhile, you risk losing your objectivity," says Throup, who plays keyboards and saxophone in addition to co-writing most of the material on "Sole Purpose." "But it's nice to finally get on with it and get traction to our music from people other than our mates or our record company. Part of our learning process has been getting used to talking about these songs as if they are brand new. Quite frankly, we're already thinking about what we'd like the next album to sound like."

To the rest of us, "Sole Purpose" feels like a cleansing, cool breeze over a dancefloor that has not enjoyed this degree of lush, cinematic sound in more than a hot second. Few albums we have heard so far this year are as well-rounded or as intricately crafted. Sure, the album primarily operates on the familiar house-fused need to get over in mainstream club circles. But every bass lick and percussion breakdown is topped with rich, storytelling lyrics and laid melodies that skirt the line between old-school R&B and classic pop—fleshed out in sprawling arrangements structured by the act with assistance from Brothers In Rhythm, Pete Glendall, and Chris Porter. Given the apparent depth of expertise in the studio, it's little wonder that epic songs like "Borrowed Time," with its winding strings and subtle acoustic guitars, and the anthemic first single, "Love So Strong," have ample room to breathe and unfold like mini-dramas.

Our plan was for each song to have a sound that would not be dated by changing trends," Throup says. "If we're lucky, we'll be performing these songs for the next 50 years."

But of ageless crooners Jonathan Butler and Teddy Pendergast. Even a distinctive and vocally charming classic like Stevie Wonder's "As Always," the act's 1982 international club breakthrough that it also featured on this set, taken on a fresh new perspective in Bryant's hands.

"The key to successfully recoloring this song—as with any other—was in bringing my own personal experiences to the lyrics," he says. "When you equate stories from your life to a lyric, it becomes yours. I suppose the same is true as a listener, too."

In that case, listeners throughout much of the world have arguably been in on their own memories and tales to Secret Life's music. "Love So Strong" is quickly gathering play in the States at the club level, following a fruitful multifaceted reign in the U.K. and various corners of Europe. The next step for the act is to hit the U.S. concert trail, which it will likely do later this month. Although some of the act's recent gigs have had the support of an eight-piece band, U.S. performances will mostly feature Bryant on club stages, singing to pre-recorded backing tapes.

"We are fully prepared to work as hard as it takes and gradually develop a solid following in the States," Throup says. "We've been patient up to this point, we can hang on for as long as it takes."

**SWINGIN' SINGLES:** At long last, D-REX has emerged from the studio with a peek into the long-awaited sophomore set following "On," the U.K. dance act's sterling 1998 debut. "Shoot Me With Your Love" has just been issued abroad on EastWest, and it is an oh-so-careful tightrope walk between the giddy disco sound of past hits like "Things Can Only Get Better" and



by Larry Flick

a harder, more direct pop sound. Peter Cunnah's natural charisma is enhanced by a stronger, more confident vocal delivery, which is executed to maximum effect within the track's framework of swirling strings, house-fueled beats, and crackling guitars. Loveland contributes a pair of mixes that should engage mainstream DJs with ease, while Cunnah's own post-production are filled with notable trance-NRG appeal.

"Shoot Me With Your Love" will likely be domestically released mid-summer on Sire/Elektra, with the still-untilled album to follow by Labor Day.

Patent fans of Sandra Williams are finally being served her long-promised single, "Unconditional," an R&B-charged throwdown of New York's ever-vigilant Bold Soul Records. Written and produced by the singer, the track shines with crossover appeal, due largely to its joy-friendly groove and sing-along refrain. Williams belts with a high-level confidence, sounding equally comfortable in the funk and house settings created in must-hear mixes by Eric "E-Smoove" Miller and Guido Oniani, respectively. Now, let's hope the powers that be will keep the flow of Williams' music more frequent. She is a talent that deserves maximum visibility.

Our buddies at Toronto's Hi-Bias Records continue to issue a steady flow of noteworthy jams. Shoulder-shakin' pop/bounce is the flavor of "Never Let You Go" by Temperance that is treated to remixes by JJ from Swemix Productions, Rick Rock & Dash, and San Francisco upstart Charles Webster that dart around Euro-NRG, trance, and garage trends. We are pleased to note that each mix is mindful of 15-year-old Mark Nix's infectious original production, as well as singer Lorraine Reid's no-nonsense vocal, which is forceful without losing body parts. This is an excellent follow-up to the act's first hit, "Music In My Life," which earned a 1995 Juno Award nomination for best dance single.

**GROOVELINE:** Bannanorma loyalists should score European import bays for a copy of "Ultrasoul," the act's first album in some. The project is already a smash in Japan, where it was issued in late May on Avex Tansu under the title "I Found Love." The first single, "Every Shade Of Blue," is being pressed over by the remixes of Armand Van Helden, Italian team Ala Mode, and the U.K.-rooted Cleveland City posse. "Ultrasoul" is still up for grabs in the States and the

U.K.

Several weeks ago, we advised DJs to spin Sam Ward's solid post-production of "Life & Times" by George Duke. Since then, Warner Bros. has issued a second set of mixes by Ward that are even stronger and broaden the potential audience for the single. His new Elapsed Tenth mix, which is rife with thunderous percussion and crafty keyboard loops, should be at that major-label A&R execs need to add Ward's name to the A-list of remixers to hire. Next on the Los Angeles-based producer's agenda is a reconstruction of James Brown's forthcoming Scotti Bros. 12-inch, "Respect Me." Watch for it.

The long and winding saga of Raoul Reinos, aka DJ EFX, which is filled with apere but instantly memorable trance-house rhythms, you will join us in wishing that Reinos rejolt the dance world of go. Then again, who knows what he will do next. Stay tuned ...

music bit at the peak of his popularity to parts undisclosed—though all signs pointed toward permanent relocation abroad. The plot recently got thicker with the onset of a three-cut EP credited to the Ex DJ Formerly Known As EFX, which is currently being promoted on Freshly Squeezed Records (the SF-based indie he once owned with ex-partner Jeremy Covan, aka DJ Digi). Finally, we have some clear information to share. Sources close to Reinos say that he is actively pursuing projects in other forms of media and music and may occasionally dip a toe in club waters. Upon examination of this slamin' new EFX, which is filled with apere but instantly memorable trance-house rhythms, you will join us in wishing that Reinos rejolt the dance world of go. Then again, who knows what he will do next. Stay tuned ...

## St. Peter Left Wall Street, Found Heaven At Midnight

**AFTER EIGHT YEARS** as a currency trader on Wall Street, Peter Canella has finally begun to pursue his dream of being a world-class club DJ on a full-time basis. It is a lofty goal, and he is making daily strides toward achieving it.

Since he swapped his suit and sensible shoes for a pair of turntables and a mixer in 1988, the New York-based spinner—who is better known in his hometown as DJ Saint Peter—has landed these days by his stage moniker, Saint Peter—has played to audiences in such high-profile venues as the Tunnel, Palladium, and Limmelt, weaving an eclectic rhythm program that often ranges from the house music hits of the day to classic hi-NRG anthems and ambient-pop excursions.

"I still haven't gotten past the thrill of watching the different ways that a crowd will react to the way I play music, and I hope that I never do," he says. "And to see people come back the next day or week makes me believe that I'm going to take them to places they want to go."

Canella's first professional experience behind the decks was during the summer of 1991, when he scored a weekly gig at the legendary Mosaic nightclub on Fire Island. It was an opportunity to catch several months over by being taught some inexpensive sound equipment and began to develop a unique style that he could call

his own.

"I would work in finance all day and spend all night practicing," Canella says. "To me, the best DJ is someone who can take a well-known record and frame it in such a way that you can actually hear things you didn't notice before. I wanted to be the kind of DJ who could do that."

Canella gave up his "double life" in 1993, when he realized that his "passion" for DJing was strong enough to carry [him] through the tough times." He says such devotion to music falls in line with the rest of his family, which is largely composed of musicians. In fact, Canella's childhood in Chicago was filled with piano and saxophone lessons. Shortly after leaving his day job, he was practicing over Sunday afternoon tea-dance punters every week at

Champs in New York, as well as playing star-studded benefits such as the 1994 Stonewall 25 civil rights bash around the USS Intrepid, which drew an estimated 60,000 people. The juke joints have been flowing actively ever since.

Like most juke, Canella has aspirations to eventually make the transition into production and remixing. However, he is not in a big hurry. "I still have a lot to go to accomplish as a DJ," he says. "I want to travel and play cities all over the world. Besides, I'm still exploring and learning new things about being a DJ. I'm nowhere near ready to move on to something else."

LARRY FLICK

## Billboard HOT Dance Breakouts

FOR WEEK ENDING JULY 1, 1996  
CLUB PLAY

1. RELAX CRISTAL WATERS MOONRY
  2. BUILD IT UP WITH LOVE LONDONCLAT
  3. MADE IN ENGLAND ELTON JOHN & JAY
  4. LOVE & DEVOTION JOY CARRELL
  5. MY LOVE IS FOR REAL PAULA
- MAXI-SINGLES SALES**
1. MEY ALARIC TONY RAZZAS AL
  2. RING AROUND TWINK AL
  3. SWEETEST DAY PAMELA AND JAY
  4. DEATH BEYOND THE PENALTY SHABAZZ
  5. SUMMERTIME IN THE LINC DAVE

Breakouts: Titles with future chart potential, based on club play or reported hits.



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

| WEEK                   | LAST WEEK | 2 WEEKS | WEEKS | TITLE   | ARTIST                                      |
|------------------------|-----------|---------|-------|---|---|
| 1                      | 2         | 3       | 4     | 5   | 6   |
| 1                      | 2         | 4       | 7     | ***No. 1***<br>YOU CHAMPION 7700COLUMBIA<br>1 week at No. 1 | STAXX OF JOY FEAT. CAROL LEEMING            |
| 2                      | 3         | 13      | 7     | SPACED OUTBOY WOM 7700COLUMBIA                              | ◆ JAMROQUAI                                 |
| 3                      | 12        | —       | —     | SCREAM (EPIC 1800)  | ◆ MICHAEL JACKSON & JANET JACKSON           |
| 4                      | 6         | 10      | —     | CONAN STREETLY RHYTHM 17307                                 | ◆ NEED 7 REAL FEATURING THE MAG STUNTINMAN  |
| 5                      | 1         | 1       | —     | TOO MANY FEEL VIBES 38477                                   | ◆ FRANKIE KNUCKLES FEATURING ADEVA          |
| 6                      | 7         | 12      | —     | MEET THE NEW FEMIN  | ◆ GLADYS ANGLIT                             |
| 7                      | 14        | 15      | 5     | SOD'S AN ASTRONAUT! (EPIC 1800)                             | BLUNT FUNKERS                               |
| 8                      | 13        | 16      | 6     | THE FEELING AURA BOSS 012                                   | SUGAR                                       |
| 9                      | 6         | 2       | 10    | I'M READY VIRGIN UNDERGROUND WATERGARDEN                    | SCIE 9                                      |
| 10                     | 15        | 20      | 1     | THE WAY THAT YOU LOVE WING 47 JONKORUM                      | ◆ VENESSA WILLIAMS                          |
| 11                     | 5         | 7       | 9     | BABY BABY CATHARTIC DELICIOUS                               | ◆ CORONA                                    |
| 12                     | 24        | 21      | 4     | YOU BRING ME JOY UPDOWN PROMADIA                            | ◆ MARY J. BLIGE                             |
| 13                     | 6         | 5       | 10    | MESSAGE OF LOVE MCA 50000                                   | ◆ LOVE HAPPY                                |
| 14                     | 16        | 21      | 6     | SPIRIT INSIDE MCA 50006                                     | ◆ SPIRITS                                   |
| 15                     | 21        | 22      | 7     | ONE COULD BE PLAINTE 13628MT                                | TITO PUENTE JR. & THE LATIN RHYTHM          |
| 16                     | 26        | 30      | 5     | TREMBLOUS PAIN 17307 & WINDWARD                             | ◆ KELLY                                     |
| 17                     | 23        | 25      | 3     | MARINA'S SONGS 91000 7700COLUMBIA                           | ◆ DEEP FOREST                               |
| 18                     | 25        | 28      | 4     | YOU NEVER LOVE THE SAME WAY TWICE (EPIC 17917)              | ◆ ROZALIA                                   |
| 19                     | 9         | 3       | 13    | ABSOLUTE 8 TO THE RHYTHM 500 300000                         | ◆ TECHNOBONIC FEATURING NA AND H            |
| 20                     | 27        | 32      | 4     | MOVIES & SENSUAL AND GROUP 13628MT                          | ◆ JAYI GARDNER                              |
| 21                     | 16        | 13      | 10    | WELCOME TO THE FACTORY (EPIC 17917)                         | ANGEL MORAS FEATURING SALLY COOPER          |
| 22                     | 17        | 14      | 11    | THE TIME SUG 500000   | ◆ CHANTIE MOORE                             |
| 23                     | 11        | 6       | 12    | LET THE BEAT GO ON (MCA 50000)                              | ◆ DR. ALBIN                                 |
| 24                     | 28        | 28      | 6     | DO ME RIGHT (MCA 50000)                                     | BUTTER                                      |
| *** POWER PICK ***     |           |         |       |   |   |
| 25                     | 30        | 38      | 3     | LISTERIA ME TIC (MCA 50000) EXTENDED 000000                 | ◆ THE KAMAZO                                |
| 26                     | 10        | 9       | 12    | OPEN YOUR HEART (EPIC 17917)                                | ◆ PEOPLE                                    |
| 27                     | 25        | 29      | 8     | CHERNOBYL LA FEMME (EPIC 17917)                             | GLORIA ESTER                                |
| 28                     | 18        | 15      | 11    | THAT AIN'T RIGHT MCA 50000                                  | AUDY ALBAREDO                               |
| 29                     | 25        | 46      | 3     | I SAW YOU DANCING (LONDON 340000)                           | ◆ YANO DA                                   |
| 30                     | 22        | 18      | 8     | PICK IT UP (MCA 50000)                                      | CAROLYN HARDING                             |
| 31                     | 21        | 24      | 6     | TECHNOVA (MCA 50000)  | ◆ TONYA TEI                                 |
| 32                     | 20        | 11      | 13    | WHAT HOURS HAVE I (MCA 50000)                               | SPINNA                                      |
| *** HOT SHOT DEBUT *** |           |         |       |   |   |
| 33                     | NEW       | 1       | 1     | AS LONG AS YOU'RE GOING TO ME (EPIC 17917)                  | AUDY CHIECO                                 |
| 34                     | 38        | 44      | 2     | BETTER DAYS AHEAD (MCA 50000) EXTENDED 000000               | ◆ THE TYRREL CORPORATION                    |
| 35                     | 44        | —       | —     | LOOK AHEAD (MCA 50000) EXTENDED 000000                      | DANNY TENAGLIA FEATURING CAROLLE SYLVA      |
| 36                     | 37        | 39      | 4     | LOVE IT YOUR PRIDE  | ◆ UNDERGROUND LOVERS                        |
| 37                     | 41        | —       | —     | JAZZ, JAZZ JAZZ (MCA 50000)                                 | ◆ JEFFREY                                   |
| 38                     | 32        | 27      | 9     | WAKE IT UP (MCA 50000)                                      | LOVEHATERS                                  |
| 39                     | 31        | —       | —     | POSSESSION (MCA 50000)                                      | ◆ SARAH MICHAEL                             |
| 40                     | 45        | —       | —     | FIRST LOVER (MCA 50000)                                     | ◆ THE GAP BAND                              |
| 41                     | NEW       | 1       | 1     | SHINE (STREETLY RHYTHM 17307)                               | BARBARA DOUGLAS                             |
| 42                     | 39        | 43      | 4     | MORNING AFTER (VIRGIN 38477)                                | 3RD CHAPTER                                 |
| 43                     | 48        | —       | —     | WORK THAT LOVE 0.0.0.0.0.0                                  | JUNIOR FLEX FEATURING LUNA RICE             |
| 44                     | NEW       | 1       | 1     | FALLIN' IN LOVE (MCA 50000)                                 | ◆ LA BOUCHE                                 |
| 45                     | 40        | 42      | 4     | LOVE COME DOWN (MCA 50000)                                  | ◆ THE GALLAGHER                             |
| 46                     | NEW       | 1       | 1     | SUPPER THE CONSEQUENCES (EPIC 17917)                        | RICHARDLE FLEMING                           |
| 47                     | NEW       | 1       | 1     | DEEP VIBE (MCA 50000)                                       | BASS SYMPHONY FEATURING JAY NELL            |
| 48                     | 34        | 23      | 11    | LET US PLAY (MCA 50000)                                     | EGOT "FLASH" FOWLES FEATURING MAURISSA ROSE |
| 49                     | 36        | 34      | 9     | TONIGHT IS THE NIGHT (MCA 50000)                            | ◆ ELI CLUCK                                 |
| 50                     | 33        | 17      | 12    | MY LOVE MOONING (MCA 50000)                                 | KILLIE                                      |

\* Titles with the greatest sales or club play increases this week. \* Videoclip availability. Catalog number is for vinyl single, or cassette maxi-single if vinyl is unavailable. On Sales chart (MCA) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (CD) CD maxi-single availability. © 1995, Billboard/SPIN Communications

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RECORD STORES OF SALES OF MAXI-SINGLES. RECORDS WHICH REPORT NUMBER OF UNITS SOLD TO SUPERSTORES.

| WEEK                    | LAST WEEK | 2 WEEKS | WEEKS | TITLE  | ARTIST                             |
|-------------------------|-----------|---------|-------|--|------------------------------------|
| 1                       | 2         | 3       | 4     | 5  | 6                                  |
| 1                       | 1         | 1       | 2     | ***No. 1***<br>ONE MORE CHANCE (MCA 50000) EXTENDED 000000 | ◆ THE NOTORIOUS B.I.G.             |
| 2                       | 2         | 1       | 3     | SCREAM (EPIC 1800)   | ◆ MICHAEL JACKSON & JANET JACKSON  |
| 3                       | 3         | 2       | 3     | PULL ME THERE...YOU'RE ALL (MCA 50000) EXTENDED 000000     | ◆ METHOD MAN & J. BLAZE            |
| *** GREATEST GAINER *** |           |         |       |  |                                    |
| 4                       | 21        | —       | —     | BEST FRIEND (MCA 50000) EXTENDED 000000                    | ◆ BRANCA                           |
| 5                       | 4         | 3       | 10    | DON'T TAKE IT PERSONAL (LONDON 340000)                     | ◆ MONICA                           |
| *** HOT SHOT DEBUT ***  |           |         |       |  |                                    |
| 6                       | NEW       | 1       | 1     | YOU USED TO LOVE ME (MCA 50000) EXTENDED 000000            | FAITH                              |
| 7                       | 48        | —       | —     | THE FEEL (MCA 50000) EXTENDED 000000                       | ◆ THE JACKHEADS                    |
| 8                       | 7         | 5       | 4     | SOUL 000000 (MCA 50000) EXTENDED 000000                    | ◆ NAUGHTY BY NATURE                |
| 9                       | 13        | 6       | 3     | I LOVE TO WOUND ME (MCA 50000) EXTENDED 000000             | ◆ GRADY PETER                      |
| 10                      | 6         | 13      | 3     | TOTAL EQUIPME OF THE HEART (MCA 50000)                     | ◆ NICKI FRENCH                     |
| 11                      | 8         | 9       | 3     | FRECK IN LOVE (MCA 50000) EXTENDED 000000                  | ◆ JORDO                            |
| 12                      | 5         | 2       | 3     | SUPPLIF OF THE FIFTEEN (MCA 50000)                         | ◆ MOSA DEE                         |
| 13                      | 13        | 13      | 13    | ICE (MCA 50000) EXTENDED 000000                            | ◆ DA DIRT                          |
| 14                      | 15        | 20      | 3     | WATERFALLS (MCA 50000) EXTENDED 000000                     | ◆ TLC                              |
| 15                      | 16        | 14      | 20    | THIS IS HOW WE DO IT (MCA 50000) EXTENDED 000000           | ◆ MONTELL JORDAN                   |
| 16                      | NEW       | 7       | 7     | CHAMPION (MCA 50000) EXTENDED 000000                       | ◆ BARRY DANTON                     |
| 17                      | 5         | 16      | 7     | SUMMRY SHIMMY YAY (MCA 50000) EXTENDED 000000              | ◆ OL. DEITY EASTARD                |
| 18                      | 23        | —       | —     | SPINABLE ME (MCA 50000) EXTENDED 000000                    | ◆ E-40 FEATURING SUGA T            |
| 19                      | 27        | 35      | 3     | BROWN SUGAR (MCA 50000)                                    | ◆ STANISLO                         |
| 20                      | NEW       | 7       | 7     | FALLIN' IN LOVE (MCA 50000)                                | ◆ LA BOUCHE                        |
| 21                      | 25        | 11      | 11    | KEEP THEIR HEADS RINGIN' (MCA 50000)                       | ◆ DIL DINE                         |
| 22                      | 15        | 12      | 7     | NEVA GO BACK (MCA 50000)                                   | ◆ SPECIAL ED                       |
| 23                      | 12        | 12      | 12    | PEAK LINE ME (MCA 50000) EXTENDED 000000                   | ◆ ADINA HORNBY                     |
| 24                      | 13        | 12      | 12    | TONIGHT IS THE NIGHT (MCA 50000)                           | ◆ ELI CLUCK                        |
| 25                      | 13        | 13      | 13    | THAT'S WHAT I GOT (MCA 50000) EXTENDED 000000              | ◆ THE NOTORIOUS B.I.G.             |
| 26                      | 29        | 29      | 3     | LOVE (MCA 50000) EXTENDED 000000                           | ◆ LUTHERY CITY                     |
| 27                      | 32        | —       | —     | ALL GLOCK DANCE (MCA 50000)                                | ◆ HEATHER E.                       |
| 28                      | 30        | 29      | 17    | YOUR LOVING ARMS (MCA 50000)                               | ◆ BILLIE RAY MARTIN                |
| 29                      | 26        | —       | —     | FEELS SO GOOD (MCA 50000)                                  | ◆ JACQUE                           |
| 30                      | 17        | 27      | 4     | LISTERIA ME TIC (MCA 50000) EXTENDED 000000                | ◆ THE KAMAZO                       |
| 31                      | NEW       | 1       | 1     | REPROGRAM (MCA 50000)                                      | ◆ CHANNEL LINE                     |
| 32                      | 12        | 7       | 4     | THE POINTS (MCA 50000)                                     | ◆ VARIOUS ARTISTS                  |
| 33                      | 16        | 17      | 6     | BABY BABY (MCA 50000)                                      | ◆ CORONA                           |
| 34                      | 40        | 42      | 6     | OPEN DESTINY (MCA 50000)                                   | ◆ MAG LON                          |
| 35                      | 20        | 18      | 4     | ASK OF YOU (MCA 50000)                                     | ◆ RAYMOND SAMBO                    |
| 36                      | 46        | —       | —     | I GOT 5 ON IT (MCA 50000)                                  | ◆ LUNEL                            |
| 37                      | NEW       | 1       | 1     | YOU NEVER LOVE THE SAME WAY TWICE (MCA 50000)              | ◆ ROSALIA                          |
| 38                      | 28        | 28      | 15    | RUN AROUND (MCA 50000)                                     | ◆ REAL MOODY                       |
| 39                      | 38        | —       | —     | A FEMIN (MCA 50000)  | ◆ SPIN PRESENTS JASPER STREET ART  |
| 40                      | NEW       | 1       | 1     | CLOSE TO YOU (MCA 50000)                                   | ◆ FUN FACTORY                      |
| 41                      | NEW       | 1       | 1     | SO MANY YEARS (MCA 50000)                                  | ◆ JFAC                             |
| 42                      | NEW       | 1       | 1     | MY LOVE IS FOR REAL (MCA 50000)                            | ◆ FAULA ABUAL                      |
| 43                      | NEW       | 1       | 1     | NO SE PARCE A NADA (MCA 50000)                             | ◆ ALBERTA                          |
| 44                      | 25        | 21      | 5     | THE WAY THAT YOU LOVE (MCA 50000)                          | ◆ VENESSA WILLIAMS                 |
| 45                      | 21        | 5       | 5     | BODY TO BODY (KEEP IN TOUCH) (MCA 50000)                   | ◆ LOVE FEAT. MELISSA MORGAN        |
| 46                      | NEW       | 1       | 1     | MIND BLOWN (MCA 50000)                                     | ◆ SMOOTH                           |
| 47                      | NEW       | 1       | 1     | DOWN (MCA 50000)   | ◆ BWA                              |
| 48                      | 41        | 46      | 4     | MARINA'S SONGS (MCA 50000)                                 | ◆ DEEP FUNKERS                     |
| 49                      | 43        | 32      | 10    | TOO MANY FEEL VIBES (MCA 50000)                            | ◆ FRANKIE KNUCKLES FEATURING ADEVA |
| 50                      | 39        | —       | —     | FRIDAY STYLE (MCA 50000)                                   | ◆ NUTTIN' NYCE                     |

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## Jones, Wynette Reunite MCA Duo Are 'One' Again

■ BY DEBORAH EVANS PRICE

NASHVILLE—When George Jones and Tammy Wynette stepped onstage for the MCA Records show during Fan Fair, their musical reunion was a country music fan's dream. It was their first time on stage together in 17 years, and the significance of that historic moment in country music wasn't lost on the thousands of rain-soaked fans in the audience.

Those who weren't at Fan Fair may still get a chance to see Jones & Wynette perform together as one of 30 concert dates the duo is scheduled to perform between the end of the year and their first show together was June 9 in Tupelo, Miss. Subsequent dates are scheduled for Warrington, Del.; Columbus, Ohio; Tulsa, Okla.; Beaumont, Texas; Knoxville, Tenn.; Memphis, Tenn.; and others. There will also be stops in Europe, including shows in England, Ireland, and Swit-

think people are going to want to see us perform together, and they're going to enjoy the show we've got lined up for them."

Nancy Jones is concerned that attending the shows and buying the record may be the only way fans hear Jones & Wynette's new material, because it isn't all that receptive. "Radio won't play older albums, and that's a shame," she says. "But don't think that I'll lay down. I'll approach it from another angle."

Jones says she doesn't think MCA Records became the company it is by backing away from a challenge, and she plans to work up to get the maximum exposure for the Jones & Wynette album.

Jones thinks most DAs are willing to give George and Tammy's new material a try, but says radio consultants control what is about and don't suggest the artists. She thinks they'd change their minds if they came to a show, and she insists this challenge: "If any consultant would like to go to a show, I'll be happy to walk them in," she says. "I'll send for them in my bus. I will tell they fly to these shows. I will do what anything as long as they will go see country music and history being made to-day."

Jones says she's not angry at country radio, but she is frustrated with the industry because of the treatment older artists receive. She cites one example involving George's former label, Sony Records. His album "Wine Colored Roses" was certified gold several years ago. Nancy Jones says she's called twice, and Sony has yet to send her George's gold album. (Sony did mail Jones his platinum award for "Super Hits.") Thus far he's had two Sony albums certified platinum and three gold. Since joining the MCA record, "Walls Can Fall" has achieved gold status, and three other MCA albums are nearing the gold mark.

Some in the industry may be slow to recognize the importance of country's veterans, but Jones says that fans aren't, and she cites good concert attendance as proof that audiences still want to hear these artists. The first Jones & Wynette date after their Fan Fair appearance was at the Tupelo Coliseum in Tupelo, Miss., and drew 6,000, despite the fact that someone played a hoax. According to Tupelo-based promoter Donny Nichols, an unidentified person had phoned the radio station and said that the show had been cancelled.

WVZD announced the cancellation without verifying the information. The incident hurt sales, and Nichols says that he plans to use the radio station's fear to promote the show.

For their part, Jones & Wynette just plan to continue making the music they love. "I've been at it since '56, and I've been in the business for 20 years. We're still kicking up our heels, having a good time, and working hard to do what we want to. And as long as the fans are still out there and come to see us, there's no reason to quit."

"It's not too big," Wynette says to her partner. "Are you?"

## There's A Lot Of Faith (Hill) Behind New Warner Set, And 'It Matters' To Fans

IT'S A BALMY Saturday evening at Opryland Park and the not-yet-anointed singers are staggering off the Higgins ride and flocking into the nearby Chevrolet-Gold Celebrity Theater where a long-legged, swathe figure in tight jeans, high black pumps, and a gauzy black cape is belting out her signature, record-breaking first hit, "Wild One." She comes to a triumphant finish and towers back her flowing blond curls and smiles with sheer delight at the applause. "We love you, Faith Hill!" shouts one teenage girl. "I love you!" Hill replies. Welcome to the Faith Hill phenomenon.

Hill has her hair wrapped around her left finger and is trying out new material on them from her forthcoming sophomore album release, "It Matters To Me." Later, she would say that she was grateful they would sit through her new songs. But they were just waiting for. Some highlights:

• "I Can't Do That Any More," very strong woman's song that Alan Jackson wrote for Hill. When they were touring together, she asked him to write a song and rejected the first one, so he wrote this powerful ballad.

• "You Can't Lose Me." Dedicated to Hill's mother. "Let's Go to Vegas." The first single from the album, due July 24. "This was just a fun song I heard from the writer Karen Slater. I love it. Done live, people love it. It doesn't have a message, which is OK. But it makes you feel good."

• "Gone Withkin' On." "This is a Karen Slater gospel song that will come out the album, and Shelby Lyn will sing on that. She's one of my favorite singers."

• "A Man's Home Is His Castle." "But mine is a cage." The subject gives you a clue to this powerful ballad about house hunting. "Martha [Sharp, Warner/Breprise Nashville senior VP, A&R] found that song for me and said to me that I probably would not use it because it sounded like [Martina McBride's] 'Independence Day' and because of my 'I Wanna Be Stronger' than that," says Hill. "So I kept it around a while. I just told me what it was about. So one day I was in my car going down West End to meet [producer Scott Hendricks] for lunch and I put on the tape, and I was just—I didn't see cars around me, it was like this woman was sitting there having a conversation with me. It was so real. There were very few songs that have moved me as much as this one did."

• "Someone Else's Dream." The words go, "21 candles on her cake and she needs to make her life her own before she's 21." "That's what Hill says." The songwriters based that around my life. I was scared of it at first, because it was like 'Wild One.'"

• "It Matters To Me" was pitched to me by Scott. I didn't think it was for me at first, that I was late country for that. But Scott convinced me. Now, it's one of the biggest songs in my show, even bigger than the hits from the first album."

• "Room In My Heart" was played for me by Martha, and afterward I felt it as if I had made it. It was just so soulful, so personal and close, a message, 'I want that on my album.'"

Ten years ago, Faith Hill was a young fan meeting her hero, Reba McEntire, for the first time. Now, on the eve of the release of "It Matters To Me," Hill has become a country superstar. In the space of less than two years she has gone platinum with her first album, "Take Me As I Am," made country music history when "Wild One" was the first female debut single to hold Billboard's No. 1 position for four consecutive weeks since Connie Smith

did so in 1964; seen her second and third singles also hit No. 1; and started her touring career at the top as opening act for McEntire.

Curled up on a sofa in her Music Row office, Hill laughs at the memory of meeting McEntire long ago and shows a blown-up photo of the then 17-year-old Faith backstage with her idol. "That moment...it changed my life," she says. "I remember it so vividly. It was in Meridian, Miss. When I saw her, I just suddenly knew that I was gonna be doing that, too. I met her backstage and didn't really say much to her, but when I was about a hundred yards away, I turned around and yelled, 'Reba McEntire, I love you!' And she said, 'I love you, too!' Now the fans all say that to me: 'Faith Hill, we love you!'"

It's been a curious career, she says. She left Hinder Junior College in Mississippi after one semester to pursue her dream in Nashville. "My father drove her here in his pickup truck—knowing no one in town. Everyone who knows her now says it was only a matter of time before she got the shot."

because she had it all: the voice, the charisma, the appearance, the personality, the writing ability, the instinct to find the right song, and the drive to make it all happen.

The day after she landed in Nashville, she was in Fan Fair peddling T-shirts that read "Welcome To Music City."

"I didn't know what Fan Fair was. I was so excited about moving here," she says. "I thought I was so mature and grown-up and ready to be away from my family, but after a couple of weeks I realized I was no mature adult. I was tough. I lived off Kraft macaroni and cheese and Hamburger Helper for a long time." She then worked as a receptionist for Gary Morris and watched and studied the music business. She was singing down bars and playing solo. "I kept my mouth shut and listened a lot," she says.

"Then I went to work for Reba's company for about a year. I was killing myself—writing and singing and playing discs."

She got to Warner Brothers through working with songwriter Gary Burr. "He

had pitched a song to Gary Morris and I overheard him, and I asked for a copy of the song because it really moved me. I played it in my car all the time, and I learned the harmony part to it. So the next time Gary Burr came to the office, I said, 'Gary, can I sing on the song with you the next time you're at the Bluebird [Club]?' That was real aggressive for me to do that. He was kinda taken aback. He said, 'OK, but let's go upstairs and work it out.' I sang for him. I knew inflection for inflection, I mean I knew every note. "I was incredibly taken with him. And I knew I was singing one more song with him and one more until finally I was singing with his band. That's when he said we should go into his studio at his house and do some demos on me just to see what happens. That's when Martha Sharp saw me sing with Gary."

Sharp was quick to sign Hill. Says Sharp, "Faith just did everything right, down to writing thank-you notes to everybody." Warner/Breprise Nashville president, Jim Ed Norman says, "I was incredibly taken with Faith. She really had a ballad. She's one of the most natural talents I've ever seen. And she's secure and confident."

The first album didn't happen overnight. Initially, Hill was working with Gary Burr and Mike Clarke producing. "It didn't work out," Hill says. "I just Gary Burr. Mike said it didn't work. We tried, but it took an explosion to make it all work." Sharp asked Hill for a list of producers, and Hill settled on Hendricks, who initially passed.

(Continued on page 26)



JONES & WYNETTE

serious.

"Some are asking, 'Do we need to put a stage up or a boxing ring?' says Nancy Jones, George's wife and manager, jokingly referring to Jones and Wynette and turbulent marriages. But storms have subsided, and the two say they are enjoying the same chemistry musically that they had nearly 20 years ago."

"We redid 'Golden Ring' on 'The Bradley Barn Sessions,'" Jones says of his reunion with Wynette on last year's all-star disc album. "Just as soon as you get a chance on that, it was like the old days. Everything fell in place. She knew what to do when I did it, and I knew what to do when she did it. We hadn't forgotten a thing."

Wynette thinks they sound better than before. "I think we actually did it better than we did the first time," she says of "Golden Ring." "We were a little bit more mature."

Jones agrees and says that these days they sing in lower keys. "We've mellowed out quite a bit," he says. "I don't try to scream like we used to. We've lowered our keys, and it probably sounds better."

Jones & Wynette's just-released MCA duet album, "One Like the Old Days," does the duet performing such vintage classics as "All I Have To Offer You (Is Me)" and "I've Got a Little Ole Love Turned Memory," as well as a salute to country's new breed, like the song "We're Playing Our Song." Both say they are looking forward to performing the new material as well as some of their classic hits.

"It is going to bring back memories when we hit the stage," Jones says. "I



by Chet Flippo



"I tuned and yelled 'Reba McEntire, I love you!' She said, 'I love you, too!'"

Book Hill



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                  | TITLE                                    | PEAK POSITION |
|-----------|-----------|----------------|-------------------------|--|---------------|
| 1         | 1         | 12             | JOHN MICHAEL MONTGOMERY | ***No. 1***<br>JOHN MICHAEL MONTGOMERY   | 1             |
| 2         | 2         | 3              | SHANIA TWAIN            | ***GREATEST GAINER***<br>THE WOMAN IN ME | 2             |
| 3         | 4         | 27             | GARTH BROOKS            | THE HITS 1                               | 3             |
| 4         | 3         | 19             | ALAN KRAUSS             | NEW THAT THE FOUND YOU A COLLECTION      | 4             |
| 5         | 7         | 7              | JEFF FORDWORTHY         | YOU MIGHT BE A CREEK IF...               | 5             |
| 6         | 5         | 63             | TIM MCGRAW              | NOT ANOTHER TOO SOON                     | 6             |
| 7         | 6         | 54             | TRACY BYRD              | NO ORDINARY MAN                          | 7             |
| 8         | 11        | 62             | REBA MCKENTZ            | ***PACESETTER***<br>READ MY MIND         | 8             |
| 9         | 8         | 33             | TRACY LAWRENCE          | I SEE IT NOW                             | 9             |
| 10        | 10        | 13             | ALAN JACKSON            | WHY AM I                                 | 10            |
| 11        | 9         | 4              | DWIGHT YOAKAM           | DWIGHT LIVE                              | 11            |
| 12        | 12        | 14             | TRAVIS TRITT            | TEN FEET TALL & BULLET-PROOF             | 12            |
| 13        | 13        | 32             | GEORGE STRAIT           | LEAD ON                                  | 13            |
| 14        | 15        | 13             | ALABAMA                 | GREATEST HITS VOL. 3                     | 14            |
| 15        | 16        | 18             | THE MAVERICKS           | WHAT A CRYING SHAME                      | 15            |
| 16        | 14        | 15             | TY HERNDON              | WHAT MATTERED MOST                       | 16            |
| 17        | 28        | 28             | BROOKS & DUNN           | WALKIN' ON BURNIN'                       | 17            |
| 18        | 18        | 20             | TRISHA YEADEWOOD        | THINKIN' ABOUT YOU                       | 18            |
| 19        | 24        | 24             | COLLIN RAYE             | EXTREMES                                 | 19            |
| 20        | 22        | 23             | PATTY LOVELESS          | WHEN FALLEN ANGELS FLY                   | 20            |
| 21        | 20        | 18             | SAVYER BROWN            | GREATEST HITS 1990-1995                  | 21            |
| 22        | 21        | 17             | JOE DIFFIE              | THIRD ROCK FROM THE SUN                  | 22            |
| 23        | 26        | 19             | THE TRACTORS            | THE TRACTORS                             | 23            |
| 24        | 25        | 26             | WADE HAYES              | OLD ENOUGH TO KNOW BETTER                | 24            |
| 25        | 27        | 32             | BLACKHAWK               | BLACKHAWK                                | 25            |
| 26        | 25        | 23             | JOHN MICHAEL MONTGOMERY | KICKIN' IT UP                            | 26            |
| 27        | 27        | 73             | CLAY WALKER             | I COULD MAKE A LIVING                    | 27            |
| 28        | 40        | 40             | REBA MCKENTZ            | GREATEST HITS VOLUME TWO                 | 28            |
| 29        | 24        | 22             | JOHN BERRY              | STANDIN' ON THE EDGE                     | 29            |
| 30        | 30        | 33             | DAVID BALL              | THINKIN' PROBLEM                         | 30            |
| 31        | 32        | 34             | NEAL MCCOY              | YOU GOTTA LOVE THAT                      | 31            |
| 32        | 35        | 35             | MARY CHAPIN CARPENTER   | STONES IN THE ROAD                       | 32            |
| 33        | 34        | 38             | TRICK TREVINO           | LOOKING FOR THE LIGHT                    | 33            |
| 34        | 37        | 35             | VARIOUS ARTISTS         | COME TOGETHER: AMERICA SINGS THE BEATLES | 34            |
| 35        | 31        | 37             | CLINT BLACK             | ONE EMOTION                              | 35            |
| 36        | 38        | 39             | VINCE GILL              | WHEN LOVE FINDS YOU                      | 36            |

Albums with the greatest sales gain this week. \*Including Information Asia, of America (TSA) certification for sales of 500,000 units. ARIA certification for sales of 1 million units, with multipliers after a national following the system. \*Albums indicated by L are available. Best price, and CD prices for WEA and BMG labels, are suggested only. Tape prices marked (S), and all other CD prices, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart change and increase. Percentage indicates target percentage growth. Multiplier album shows album received from. \*Includes label or parent/label. © 1995, Billboard/EMI Communications, and SoundScan.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                  | TITLE                                      | PEAK POSITION |
|-----------|-----------|----------------|-------------------------|--|---------------|
| 37        | 38        | 37             | VARIOUS ARTISTS         | NASCAR: RUNNY WIDE OPEN                    | 37            |
| 38        | 39        | 35             | KEITH WHITLEY           | TRIBUTE ALBUM                              | 38            |
| 39        | 29        | 3              | 4 RUNNER                | 4 RUNNER                                   | 39            |
| 40        | 36        | 31             | TOBY KEITH              | BOOKENDS                                   | 40            |
| 41        | NEW       | 1              | CONFEDERATE BALLAD      | WHEN AND WHERE                             | 41            |
| 42        | NEW       | 1              | KENNY CHESLEY           | ALL I NEED TO KNOW                         | 42            |
| 43        | 41        | 62             | PAM TILLEY              | SWEETHEARTS DANCE                          | 43            |
| 44        | 42        | 41             | JEFF FORDWORTHY         | THE REDNECK TEST VOLUME 43                 | 44            |
| 45        | 43        | 47             | MARY CHAPIN CARPENTER   | COME ON COME ON                            | 45            |
| 46        | 44        | 341            | ALAN JACKSON            | A LOT ABOUT LIVING AND A LITTLE 'TWO LOVE' | 46            |
| 47        | 45        | 46             | DIAMOND R               | LOVE A LITTLE STRONGER                     | 47            |
| 48        | 51        | 58             | HIGHWAYMAN              | THE ROAD SHOWS ON FOREVER                  | 48            |
| 49        | 46        | 348            | GEORGE STRAIT           | PURE COUNTRY (SOUNDTRACK)                  | 49            |
| 50        | 48        | 50             | BROOKS & DUNN           | BRAND NEW MAN                              | 50            |
| 51        | 51        | 42             | WILLIE NELSON           | SUPER HITS                                 | 51            |
| 52        | 51        | 5              | DAVID LEE MURPHY        | OUT WITH A BANG                            | 52            |
| 53        | 49        | 38             | LITTLE TEXAS            | KICK A LITTLE                              | 53            |
| 54        | 54        | 34             | FAITH & DUNN            | TALK ME AS I AM                            | 54            |
| 55        | 52        | 321            | BROOKS & DUNN           | HAND WORKIN' MAN                           | 55            |
| 56        | 47        | 40             | HANK WILLIAMS, JR.      | NOO WILD                                   | 56            |
| 57        | 53        | 32             | JOHN ANDERSON           | COUNTRY TEL I DEE                          | 57            |
| 58        | 57        | 57             | JEFF FORDWORTHY         | THE ORIGINAL                               | 58            |
| 59        | 57        | 57             | JOHN MICHAEL MONTGOMERY | LIFES A DANCE                              | 59            |
| 60        | 57        | 57             | JEFF FORDWORTHY         | SOLD OUT                                   | 60            |
| 61        | 52        | 56             | LARI WHITE              | WISHES                                     | 61            |
| 62        | 58        | 59             | CHARLIE DANIELS         | SUPER HITS                                 | 62            |
| 63        | 60        | 63             | MARTINA MCBRIDE         | THE WAY THAT I AM                          | 63            |
| 64        | 65        | 65             | RHETT Akins             | A THOUSAND MEMORIES                        | 64            |
| 65        | 72        | 78             | JAMES HUGHES            | DAYS GONE BY                               | 65            |
| 66        | 64        | 66             | JOHN BERRY              | JOHN BERRY                                 | 66            |
| 67        | RE-ENTRY  | 29             | BILLY RAY CYRUS         | STORM IN THE HEARTLAND                     | 67            |
| 68        | 67        | 63             | TANYA TUCKER            | FIRE TO FIRE                               | 68            |
| 69        | 62        | 51             | HAL KETCHUM             | EVERY LITTLE WORD                          | 69            |
| 70        | 70        | 68             | GARTH BROOKS            | IN PIECES                                  | 70            |
| 71        | 73        | 77             | KATHY MATTHEW           | WALKING AWAY A WINTER                      | 71            |
| 72        | RE-ENTRY  | 34             | VINCE GILL              | I STILL BELIEVE IN YOU                     | 72            |
| 73        | 68        | 80             | THE JUDES               | NUMBER ONE YOU                             | 73            |
| 74        | 69        | 72             | MARTY STUART            | THE MARTY STUART MET PACK                  | 74            |
| 75        | 75        | 69             | MARK CHESNEY            | WHAT A WAY TO LIVE                         | 75            |

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILER, AND PROVIDED BY SoundScan  
FOR WEEK ENDING JULY 1, 1995

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                   | TITLE                  | PEAK POSITION |
|-----------|-----------|----------------|--------------------------|------------------------|---------------|
| 1         | 1         | 1              | PATTY CLUNE              | GREATEST HITS          | 1             |
| 2         | 2         | 2              | REBA MCKENTZ             | GREATEST HITS          | 2             |
| 3         | 3         | 3              | HANK WILLIAMS, JR.       | GREATEST HITS          | 3             |
| 4         | 4         | 4              | HANK WILLIAMS, JR.       | GREATEST HITS, VOL. 1  | 4             |
| 5         | 5         | 5              | KEITH WHITLEY            | GREATEST HITS          | 5             |
| 6         | 6         | 6              | BILLY RAY CYRUS          | SOME GAVE ALL          | 6             |
| 7         | 7         | 7              | THE JUDES                | GREATEST HITS VOL. 2   | 7             |
| 8         | 8         | 8              | GEORGE STRAIT            | GREATEST HITS VOL. 2   | 8             |
| 9         | 9         | 9              | THE JUDES                | GREATEST HITS          | 9             |
| 10        | 10        | 10             | COLLIN RAYE              | ALL I CAN BE           | 10            |
| 11        | 11        | 11             | GEORGE STRAIT            | RE-ENTRY               | 11            |
| 12        | 12        | 12             | ALAN JACKSON             | DOIN' ROCK THE JAZZBOX | 12            |
| 13        | 13        | 13             | THE CHARLIE DANIELS BAND | A DECADE OF HITS       | 13            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST          | TITLE                         | PEAK POSITION |
|-----------|-----------|----------------|-----------------|-------------------------------|---------------|
| 14        | 14        | 14             | GEORGE STRAIT   | GEORGE STRAIT'S GREATEST HITS | 14            |
| 15        | 15        | 15             | JOHN ANDERSON   | SEMPER PAR                    | 15            |
| 16        | 16        | 16             | ALABAMA         | ALABAMA LIVE                  | 16            |
| 17        | 17        | 17             | WATSON JENNINGS | GREATEST HITS                 | 17            |
| 18        | 18        | 18             | PATSY CLUNE     | THE PATSY CLUNE STORY         | 18            |
| 19        | 19        | 19             | GEORGE STRAIT   | TEN STRAIT'S                  | 19            |
| 20        | 20        | 20             | WYNNONA         | TELL ME WHY                   | 20            |
| 21        | 21        | 21             | KEITH WHITLEY   | DON'T CLOSE YOUR EYES         | 21            |
| 22        | 22        | 22             | WYNNONA         | WYNNONA                       | 22            |
| 23        | 23        | 23             | ALABAMA         | GREATEST HITS VOL. 2          | 23            |
| 24        | 24        | 24             | TRAVIS TRITT    | T.R.O.C.B.L.E.                | 24            |
| 25        | 25        | 25             | WILLIE NELSON   | GREATEST HITS                 | 25            |



# COUNTRY \*\*\*\*\* CORNER



by Wade Jensen

**SENTIMENTAL JOURNEY:** Country Music Hall of Famer George Jones and his former wife Wynette return to Billboard's Hot Country Singles & Tracks after a 15-year absence as duet partners. The couple debuts at No. 70 with "One," the lead single and title track from their new MCA set, which was at retail June 3. The song was co-written by Ed Bruce, who also collaborated on Waylon & Willie's "Mammas Don't Let Your Babies Grow Up To Be Cowboys" and Tanya Tucker's "The Man That Turned My Man On." Jones & Wynette first appeared on our chart as duet partners in 1971 with a cover of Jones' 1966 hit "Take Me." They met in 1964 to record "Golden Ring" for Jones' "Bradley Barn Sessions." The new album also covers two former No. 1 hits for Charley Pride: "All I Have To Offer You Is Me" (1969) and "She's Just An Old Love Turned Memory" (1977). Arplay is being detected at WISX Nashville, KVEY Austin, Texas, WYMS Indianapolis, and WCMC Norfolk, Va., while elite outlet CMT says it's playing the video in medium rotation.

**RETAIL DETAIL:** Mercury's Shania Twain takes Greatest Gusher honors on Top Country Albums (2-2) for a third consecutive week with "The Woman In Me." Twain takes the unit-gain based award for an increase of more than 7,500 pieces over the previous week and jumps 18-11 on The Billboard 200. Twain's single, "Any Man Of Mine," vaults 12-7 on Hot Country Singles & Tracks and is the

most requested song at KWNH Las Vegas, according to PD Tom Jordan. Twain's video remains in heavy rotation at cable outlet CMT. Meanwhile, our percentage-based *Pacesetter* award goes to "Read My Mind" by Reba McEntire. Her album increases more than 45% over the previous week and jumps 86-66 on The Billboard 200. Dave Wiegand, MCA Nashville VP of sales, says the increase is due primarily to the strength of her current single, "And Still," which moves 18-14 on Hot Country Singles & Tracks. Several of her prior sets also make noticeable gains after a recent "Donahue" rerun and recent performances on the TNN/Music City News Awards show and the *Blockbuster Entertainment Awards*. "Greatest Hits Vol. 2" jumps 40-28 on Top Country Albums and re-enters The Billboard 200 at No. 156. "Greatest Hits" jumps 6-2 on Top Country Catalog Albums, with an increase of more than 36%.

**CHART THE COURSE:** Billboard's Top Country Singles Sales chart makes its debut beneath Hot Country Singles & Tracks in this issue. The 25-position chart replaces Hot Country Recurrents, which has been relocated to Country Airplay Monitor. It is appropriate to note that not every country radio hit is available on cassette single. Please refer to Hot Country Singles & Tracks for information regarding the various configurations available at retail. As in this the chart's first week of publication, the chart has no bullets, but they will be designated on next week's chart.

## Columbia Scrapbook Adds To Campbell's Visual Artistry

■ BY JIM BESSMAN

The marketing of Stacy Dean Campbell's second Columbia album, "Hurt City," will rely on what Sony Music Nashville's senior VP Scott Simon calls simply "the visual."

"We know Stacy's a real visual artist," says Simon, alluding to Campbell's James Dean looks as well as his country music "vibes." "So we went to come up with a better way to present his visual side, other than just a video or picture."

To this end, Simon says that first on the Campbell album promotion agenda will be a concert "micro-marketing tour," probably commencing Aug. 1, just after "Hurt City's" July 25 release date.

"We want to get him out there at country-oriented clubs and get his music seen and heard," Simon continues, adding that personal appearances will be supported with a publicity campaign consisting of a novel press kit scrapbook.

"We compiled a number of photographs of Stacy, and every one was wonderful, so we came up with a scrapbook theme . . . to give him something out there and get the visual element of Stacy."

This "visual element," however, may or may not involve a video for the first single, "Honey I Do."

"The question is," Simon says, "is that the routine thing to do, or are there better ways to get his visual out there?"

This question, along with other marketing objectives, has been under discussion at Columbia's Nashville offices for the last four months—with Campbell's active participation. In fact, Simon notes, it was Campbell's idea to add "Honey I Do," which he co-wrote with former NRBQ guitarist AJ Anderson, to the already completed album track listing.



CAMPBELL

"It was written a while back, and it fit in better with the rest of the album than another track we cut that came from left field, so we replaced it," Campbell says. It and the other album songs, he adds, reflect the "old-school type of [country song] writing" of his influences.

"We went back and dug through the old catalog," he says, pointing to such "Hurt City" covers as Nat Starchery's "Pop A Top," Jim Ed Brown's 1967 hit, and Mickey Newbury's "Why You Been Gone So Long," which came to Campbell by way of a Brenda Lee rerelease.

"People don't write songs like these anymore," Campbell says. "They're so built around brevity and universal things like heartache—stuff that everybody relates to and that, I'm always drawn back

(Continued on page 26)

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Giant Records

**Doyle Brown**

Polygram

**Lisa Ramsey**

Music Mill

**Jana Talbot**

Talbot Music

**Kip Kirby**

Music Media Consultant

**AWARD WINNING SONGWRITERS**

Dean Dillon, The Chair

Dickie Lee, She Thinks I Still Care

Jim McBride, Chattahoochee

Buddy Cannon, I've Come To Expect It From You

Ralph Murphy, Half The Way

Sam Hoggins, I Want To Be Loved Like That

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| WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | ARTIST  | WEEKS ON CHART |
|------|-----------|----------------|--|---|----------------|
| 39   | 38        | 25             | <b>LITTLE MISS HONEY TONK</b><br>SHERIDAN E. COOK & SONS                   | ● BROCK PETERSON<br>42 IN MEXICO 1,790        | 1              |
| 40   | 37        | 33             | <b>I CAN LOVE YOU LIKE THAT</b><br>JOHN MICHAEL MONTAGNA & JAMES L. AMARAL | ● JOHN MICHAEL MONTAGNA<br>42 IN MEXICO 1,790 | 1              |
| (41) | 43        | 48             | <b>THAT AIN'T MY TRUCK</b><br>THE BROTHERS FORD                            | ● THE FIVE TONES<br>42 IN MEXICO 1,790        | 1              |
| 42   | 25        | 16             | <b>I DON'T BELIEVE IN GOODBYE</b><br>THE BROTHERS FORD                     | ● LAWRENCE BROWN<br>42 IN MEXICO 1,790        | 1              |
| 43   | 44        | 20             | <b>THE HEART IS A LONESOME HUNTER</b><br>SHERIDAN E. COOK & SONS           | ● REINA MCEVITT<br>42 IN MEXICO 1,790         | 1              |
| 44   | 36        | 25             | <b>ADOLIN</b><br>SHERIDAN E. COOK & SONS                                   | ● GEORGE STRAIN<br>42 IN MEXICO 1,790         | 1              |
| (45) | 49        | 42             | <b>SOMEONE ELSE'S STAR</b><br>THE BROTHERS FORD                            | ● BEYAN WHITE<br>42 IN MEXICO 1,790           | 1              |
| 46   | 52        | 53             | <b>FIND OUT WHAT'S HAPPENIN'</b><br>THE BROTHERS FORD                      | ● TAYLOR TUCKER<br>42 IN MEXICO 1,790         | 1              |
| 47   | 55        | 61             | <b>SHOULD WE ASK HER FASTER</b><br>THE BROTHERS FORD                       | ● TY ENGLAND<br>42 IN MEXICO 1,790            | 1              |
| (48) | 57        | 66             | <b>DOWN IN TENNESSEE</b><br>THE BROTHERS FORD                              | ● MARK CHESNUTT<br>42 IN MEXICO 1,790         | 1              |
| (49) | 51        | 56             | <b>ALL THAT HEAVEN WILL ALLOW</b><br>THE BROTHERS FORD                     | ● THE MAVERICKS<br>42 IN MEXICO 1,790         | 1              |
| 50   | 50        | 48             | <b>WHY DO YOU WANT WITH HIS LOVE</b><br>BROCK PETERSON & JAMES L. AMARAL   | ● DINO BALL<br>42 IN MEXICO 1,790             | 1              |
| 51   | 45        | 46             | <b>REFRID DREAMS</b><br>THE BROTHERS FORD                                  | ● TIM MCLEARY<br>42 IN MEXICO 1,790           | 1              |
| (52) | 53        | 52             | <b>HELLD CRUEL HELLBO</b><br>THE BROTHERS FORD                             | ● GEORGE DUKAKIS<br>42 IN MEXICO 1,790        | 1              |
| 53   | 50        | 31             | <b>FAITH IN ME, FAITH IN YOU</b><br>THE BROTHERS FORD                      | ● COLLEGE STUD<br>42 IN MEXICO 1,790          | 1              |

[illegible]

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 FOR WEEK ENDING JULY 1, 1995

SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                               | LABEL & NEAREST QUOTING LABEL | ARTIST           |
|-----------|-----------|----------------|-------------------------------------|-------------------------------|------------------|
| 14        | —         | —              | STAY FOREVER                        | MOO CUBS 7025                 | HAL KETCHUM      |
| 15        | —         | —              | MY HEART WILL NEVER KNOW            | LIBERTY 17867                 | CLAY WALKER      |
| 16        | —         | —              | FALL IN LOVE                        | MOO 14320                     | DANNY WHELAN     |
| 17        | —         | —              | PAID TO GROW UP                     | LIBERTY 17867                 | DAVID LEE HUNTH  |
| 18        | —         | —              | YOU HAVE THE RIGHT TO REMAIN SILENT | CUBS 47056                    | PERFECT STRANGER |
| 19        | —         | —              | DON'T TAKE THE GIRL                 | CUBS 70105                    | TIM MCRAW        |
| 20        | —         | —              | YOU CAN SLEEP WHILE I DRIVE         | HCA 55025                     | TRISHA YARMOND   |
| 21        | —         | —              | BODICE ARMS                         | COLLUMBO 7768                 | ROCK TREVINO     |
| 22        | —         | —              | NOT ON YOUR LOVE                    | MOO CUBS 70104                | JEFF CARSON      |
| 23        | —         | —              | FOR A CHANGE                        | ATLANTIC 6171                 | NEAL MCDON       |
| 24        | —         | —              | FAITH IN ME                         | FAITH IN YOU COLUMBIA 17357   | DOUG STONE       |
| 25        | —         | —              | HOLD WILD                           | MOO CUBS 70148                | MARK WILMS, JR.  |

☐ Records with the greatest sales gain this week. \*Recording Industry Ass'n of America certificate for sales of 100,000 units. A certificate for sales of 1 million units, with FOURTH-TIME listed, is awarded following the speaker's 1/19/75, through 1/25/75.

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**LATIN NOTAS**  
(Continued from preceding page)

ular merge at the New York Band are booked to appear June 30 at the Lincoln Center as part of the Lincoln Center's Midsummer Night Swing series. ... Colombia's valiente superstar Carlos Vives, who nabbed his first look at Billboard's second Latin Music Awards on June 7 in Miami, is set to be on a 15-city tour, Aug. 16 at the Radio City Music Hall in New York. Cardenas, Fernandez & Associates is promoting the tour. "La Tierra Del Olvido" (PolyGram Latin), the follow-up album to his smash debut, "Crisis de la Provincia," is due out Aug. 8. The titular leadoff single is slated for release June 25. "Clásicos," you may recall, won best album of the year, new artist in the pop category at this year's Billboard awards ceremony. ... Celia Cruz, Tito Puente, Rubén Blades y Son del Sol, Oscar D'León, and Arturo Sandoval comprise a scintillating bill for El Festival Hollywood Salas Y Jazz Latino, scheduled to take place Sept. 30 at the Hollywood Bowl. Ralph Mercado is promoting the set. Puente won El Premio Billboard, a lifetime achievement trophy at Billboard's second Latin Music Awards.

**CHILE NOTAS:** In just two months, Sony's sterling, rotund-necked rockers Los Trece have notched a platinum record for "La Espada y La Pared," now nearing 30,000 units sold. (Platinum cert in Chile is handed out for album sales exceeding 20,000 units.) "La Espada" has already generated two hit singles: "Déjate Caer" and the title track. SDU Sony has just released the title in the U.S., where it stands a strong chance of duplicating its success in Chile. ... PolyGram Argentina's much-revered vocal matriarch Mercedes Sosa will celebrate 30 years in the music biz with a Latin American tour that kicks off July 8 at the Teatro Monumental in Santiago. Other countries where Sosa is expected to perform are Brazil, Uruguay, Colombia, Costa Rica, Nicaragua, El Salvador, Panama, and Honduras. ... Gloria Simonetti's just-released album, "Dedicado" (PolyGram), finds the legendary balladeer exploring rock-oriented terrain. Simonetti says the timing was right to veer toward rock. "I have people who follow me and who are always going to follow me, but this time I've stretched my musical horizon." Simonetti's latest. (Continued on page 12)



**Nava's 50/50.** Artist/Texas recording artist Joel Nava wraps up his label debut with producers Ron Morales, Michael Morales, and Chive Waters at Studio M in San Antonio, Texas. Scheduled for release in August, Nava's record is believed to be the first album to be recorded half country and half Tejano. Shown seated at the console, from left, are Nava and Michael Morales. Standing, from left, are Ron Morales and Waters.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Copyright Summit Has Global Focus Country Music To Get Particular Attention

■ BY IRY LICHTMAN

NEW YORK—An in-depth economic overview of copyrights in key markets will be the theme of "NARAS Global Song Marketing Summit: Defining Domestic And International Markets," to be held July 29 at the Omni Hotel in Austin, Texas.

The daylong event is being organized by Richard Perna, VP of Hamstein Publishing Co. of Austin, and is an outgrowth of Hamstein's annual in-house A&R conference. Hamstein and performing right society ASCAP are sponsoring the event.

Although the summit will raise issues covering all genres of pop music, Perna says that special attention will be paid to the country music scene over the course of a 2-to-3-hour session on the morning of July 29. Other genres will be explored in the afternoon. With interest in country music on a broader scale, he says,

"we want country executives to see the viability of those copyrights, as well as those men most, who are the top acts, labels, and managers in foreign markets. This is not an event for amateurs, but for professionals to learn about other areas of music and to hear about problems in the real world and how best to attack them."

Perna notes that the summit is a "condensed" version of Hamstein's own annual summit, which this year runs July 26-30, with a day off on the 29th for attending the NARAS summit.

Hamstein Music's own catalog does not specialize in any one form of pop. It is the original publisher, and continues to publish the works of ZZ Top, and its catalog has many covers by such artists as Eric Clapton, Bonnie Raitt, and Robert Plant, among others.

According to a prepared statement by NARAS president/CEO Michael Greene, the summit offers "individuals

in our music community a unique opportunity to view the rapidly changing complexion of the global music landscape."

As of June 14, the lineup of confirmed guest speakers included Perna; Clark Godwin, president of Philadelphia-based Roughtrains; Larrie Wigman, managing director of Air Music Scandinavia in Stockholm; Ian James, managing director of Mushroom Music Australia in Melbourne; Laurent Dewaele, president of Trete-Ris Music France in Paris; Tony Brown, president of MCA/Nashville; and Tim Dubois, president of Arista Records Nashville.

NARAS says that space is available on a first-come, first-served basis. Before July 15, registration is \$75 per person; \$50 per person for NARAS members. After July 15, registration is \$1,000 per person; \$75 per person for NARAS members. For more information, contact the NARAS branch in Austin.

## Block Talk

NEW YORK—The New York Publishers' Forum, despite its humorous invitation on the subject, has a set of "serious examinations" of the phenomenon known as "writer's block."

The event, set for June 27 at the New York Hemsley Hotel, Knickerbocker B and C rooms, 5 to 6:30 p.m., will feature a writer and music publishers along with psychologist Dr. Mitchell Robin, who will discuss ways to deal with the problem. The Forum says, "The issue of how music publishers can best encourage creativity in general among their writers (beyond obvious economic incentives) will also be addressed."

Moderated by Michael Bretter, VP of Shapiro Bernstein Music Publishing, the panel, in addition to Dr. Robin, who is therapist at the Institute for Rational Emotive Therapy and an author, will include Jeff Cohen, creative manager at Warner/Chappell Music; songwriter Andy Marvel; Cathleen Murphy, director of A&R at Hollywood Records in New York; and songwriter Shelly Pelkin. The Forum is a unit of the National Music Publishers' Assn.

## NO. 1 SONG CREDITS

WEEK OF JULY 13, 1997  
HOT 100 SINGLES  
HAVE YOU EVER REALLY LOVED A WOMAN? — Bryan Adams, Robert John Lange, Michael Kamen — Badcom/ASCAP, Zomba/ASCAP, K&M/EMI, New Line/EMI, Sony/EMI, Screen Gems/EMI

NOT COUNTRY SINGLES & TRACKS  
SOLD (THE GRUNDTY COUNTRY AUCTION INCIDENT) — Richard Fagan, Robb Royer — Arista/EMI

HOT R&B SINGLES  
ONE MORE CHANCE — The Notorious B.I.G. — Big Poppa/ASCAP, Justin/ASCAP, EMI, Arista/ASCAP

HOT RAP SINGLES  
ONE MORE CHANCE — The Notorious B.I.G. — Big Poppa/ASCAP, Justin/ASCAP, EMI, Arista/ASCAP

HOT LATIN TRACKS  
UNA MUJER COMO TU — N. A. Soto — M. Soto Latin/SESAC

## Jackson Defeats His Own Purposes With Song Lyric

CARELESS WORDS: Economy of words and precise meaning are, of course, the hallmarks of a good song lyric. When sang, words have to set a clear course of intention. On that count alone, a Michael Jackson song lyric (lead title, for that matter) fails the test.

Words & Music has no reason to believe that the artist is anti-Semite, but because "They Don't Care About Us," from his new album "History," is carelessly written, some may assume so. In the song, Jackson uses two familiar slurs, "Jew me" and "kike," to illustrate that what he has said "expresses the pain of prejudice." The fact that Jackson has to defend the song by defining it is part of the problem.

The song should make no bones about its intentions. The title, too, is a bad choice, because it employs the word "they," which suggests complaints against a group rather than an individual. (To parrots, Jackson also fails when he replaces a false rhyme out of "kike me" [black and white me].) But, of course, the issue is less technical than a matter of perceptions generated by the vague use of slurs. As an example of careless expression in fiction, *Once Upon a Time in a Hollywood* ("You've Got To Be Carefully Taught") tackles the subject head-on without resorting to slurs, which in Jackson's song can be called into question.

SUIT DISMISSED: A New York federal judge has dismissed an action in which a songwriter claimed that "Turning On the Lights," a song by Jerry Lynn Williams and recorded by Eric Clapton, infringed on one of his compositions. According to U.S. District Judge John S. Martin Jr.'s opinion and order granting the defendants' motion for a summary judgment, plaintiff Eric Spiegelman could not prove that Williams had access to his song "Love's Gone Biting You Around," nor could Spiegelman prove that he had written the song before Williams' own composition was copyrighted in 1985.

Besides Williams, the defendants included Hiprise Records, Warner Bros. Records, MTV Networks, and BMI.



by Iry Lichtman

"FLOATING": A CD: Words & Music previously called attention to the current type reissue "A Song Playlist" to feature the songs of Philip Springer. To update: A working production loan place last fall in New York, and now its representation is at hand on Original Cast Records album. Springer's best-known songs are "How Little It Matters" (How Little We Know), "Moonlight Gambler," and "Santa Baby."

A sometime lyricist, he has generally turned to others for the words, including E.V. Hargrave, Carolyn Leigh, Richard Adler, and Bob Hilliard, among others. Fans of the great Hargrave will be glad to know that among the 22 selections there are four rare Hargrave lyrics, including one song that has gotten awards, "Time, You Old Gypsy Man." The CD features Springer at the piano and a group of talented singers.

PRINT ON PRINT: The following are the best-selling books from Cherry Lane Music:  
1. Van Halen, "Balance."  
2. Barbra Streisand, "The Concert."  
3. Joe Satriani, "Best of Joe Satriani."  
4. Soundgarden, "Best of Soundgarden."  
5. Type O Negative, "Bloody Kisses."



Signing Up: Jame Kyle, left, writer of Fifth Hill's No. 1 hit "Wild One," has signed a worldwide co-publishing deal with the Chrysalis Music Group. With her, clasp is the same classmate friend, such as the one with Warner Music Group's CEO. NewSong, which ended up selling Curtis Mayfield's "People Get Ready" as the title cut for its latest album.

## "THEY'RE PLAYING MY SONG"

"People Get Ready" Published by Warner-Tamela Publishing Corp. (BMI)

Picture this. A reform Christian, music group undergoes major personnel changes and releases four new albums. At their first rehearsal, someone strikes a familiar chord and they are instantly in song, groovin' to the same classic music. Such was the case with Warner Music Group's new NewSong, which ended up selling Curtis Mayfield's "People Get Ready" as the title cut for its latest album.

"The title cut from our album 'People Get Ready' has become a trademark for NewSong," group member Charles Billingsley says. "At our very first rehearsal, an overwhelming response in the group, we were just trying out some songs when Scotty started playing 'People Get Ready' on the keyboard. It happened to have the words in my ear after producing it for a project before joining NewSong. We all

loved the overall groove, but it's the message of the song that fits the group's reform. The song came naturally and just fell in the pocket. We have received such an overwhelming response in the group with the song because it showcases each member of NewSong on solo. That has definitely helped to shape our image. 'People Get Ready' has truly become NewSong's trademark."





**IF YOU'RE A**

**SONGWRITER/ARTIST**

**YOU HAVE TWO VOICES...**

A black and white photograph of a hand with the index finger pointing down at a white document. The background is dark, and the lighting highlights the hand and the document.

*H.R. 1506*



# H.R. 1506 PROTECTS BOTH.

As a songwriter and an artist, your rights require double protection. That's why we strongly support H.R. 1506 – the House version of the Performance Right in Sound Recordings bill – introduced by Congressman Carlos Moorhead of California.

This bill protects **everyone** including artists, songwriters, composers, music publishers, musicians **and** record companies.

**Recording artists will earn the same royalties under H.R. 1506 as they would under S. 227, the Senate version. Songwriters' rights will be fully ensured under H.R. 1506.**

Since you have **two** voices – one as a songwriter and one as an artist – it makes good sense for you to support the bill that protects **both** your rights.

Join us in supporting H.R. 1506, the Performance Right in Sound Recordings Legislation.

ASCAP

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NMPA

SGA

NSAI

NAS

SESAC





by Heidi Woleson

**OLIVE ENGLAND:** Commemoration of the 300th anniversary of the death of Henry Purcell continues apace with performances, new releases, and reissues. In mid-June, the Boston Early Music Festival and Exhibition celebrated Purcell and his era, bringing over British and European artists and ensembles, including harpsichordist and conductor Peter Holman, recording player Han Tal, harpist Andrew Lawrence-King, and the viol consort Firework. They joined an American early-music contingent—which included lutenist Paul O'Dette, violinist David Douglas, soprano Christine Brunes, the Boston Early Music Festival Orchestra, and the vocal quartet Anonymous 4—for six days of concerts and symposia, all held around a fully staged production of Purcell's 1691 semi-opera "King Arthur." There are no plans to record this version of the show, but William Christie's production with Les Arts Florissants, staged in Paris and London earlier this year, is out on Erato.

There's plenty more Purcell for the home listener, however. Virgin Classics has just released "The Purcell Manuscript," keyboard music performed by David Moroney. The manuscript, which was discovered in 1918, includes some previously unknown pieces, including a delightful "Jig," different versions of known works, and 17 pieces in the handwriting of the English harpsichordist Giovanni Battista Draghi. Purcell scholar Curtis Price believes that the manuscript was as a teaching manual. Such finds are rare, and this one was sold for 250,000 pounds, but when

an anonymous buyer applied for a license to export it abroad, funds were found to purchase the manuscript for the British Library. EMI Classics UK and Thoron EMI contributed 25,000 pounds each to this effort, as Virgin Classics got to do the disc.

Also new on the Purcell front: the stark but haunting "Harmenia Sacra" performed by the Gabrieli Consort And Players under Paul McCreesh. A two-record set of various semi-operas, "The Fairy Queen" (with Tom Koopman on Erato) and *Rosier Navigation* on EMI Classics; "To Deum And Jubilate" (with Andrew Parrott on Virgin Veritas); six harpsichord recitals under John Eliot Gardiner on Erato; semi-aria excerpts performed by Tafelmusik on Sony's Vixaria label; a couple of compilations; and all the Purcell you could ever listen to on Hyperion.

**ORFÈVRETTABLE:** For a slightly new take on authenticity, that not-quite-early music expert Nikolaus Harnoncourt, that not-quite-early music expert Nikolaus Harnoncourt, creating a new edition, restoring 40 minutes of newly discovered music, and sloughing off years of interpretive acrobatics—just what he used to do with the older guys. Teldec's live performance with the Vienna Symphony, the Arnold Schoenberg Choir, and an Austrian, Hungarian, and German cast (except for the American soprano Pamela Coburn) is a delight.

**CULTURAL EXCHANGE:** One of America's hot young conductors is getting a new job: **Hugh Wolff**, leader of the St. Paul Chamber Orchestra since 1988, becomes music director of the Frankfurt Radio Symphony Orchestra in 1997. Wolff also remains with St. Paul in Minnesota at least through the year 2000, he has made 14 recordings for Teldec with the orchestra, and as the SPCO's managing director pointed out, having Wolff in the middle of German concert life will certainly be good not only for the conductor but for his German record company.

## LATIN NOTAS

(Continued from page 48)

takes a tribute track to Chile's famed singer-songwriter **Bachata**. Richard... Singer-songwriter Claudio Guevara, former member of popular bossa nova rock Q.E.P., has put out his second solo album, "Al Sur," on Caim Records, a small indie imprint owned by Cuban promoter Luis Vengoso.

**RELEASE UPDATE:** Just out on Heads Up is the self-titled box set of the Caribbean Jazz Project, a trio composed of stand-out players Fausto d'Rivera, Andy Narell, and Dave Samuels... Xenophile Green Linnet has shipped "Machete," the first album in five years from innovative Afro-Latin group John Santos & the Machete Ensemble... Pop diva Vanessa Williams warbles in Spanish on "Colores Del Viento," Hollywood Records' just-released Spanish-language version of "Colors Of The Wind," the first single from the soundtrack of the Walt Disney picture "Pocahontas."

**CHART NOTES:** While Marco Antonio Solís y Los Iraklis held firm for the fifth straight week at the top of the Hot Latin Tracks with "Que Mujer Como Tú" (Fantasy), Selena makes a turning bow at No. 4 with the shuffling English-language gem "I Could Fall In Love" (EMI Latin). "I Could Fall In Love" not only achieves the highest debut but by an English-language disc on Hot Latin Tracks. It also has reached the highest chart position by an English-language song since the Hot Latin Tracks was reactivated in 1988.

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile.

## TOP CLASSICAL ALBUMS

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                      | PEAK POSITION | WEEKS AT NO. 1 | TITLE                         |
|-----------|-----------|----------------|---|---------------|----------------|-------------------------------|
| 1         | 47        | 1              | CARRERAS, DOMINGO, PAVAROTTI, MEHTA         | 1             | 1              | THE 3 TENDERS IN CONCERT 1994 |
| 2         | 2         | 67             | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS | 1             | 1              | CHANT                         |
| 3         | 27        | 3              | SOUNDTRACK                                  | 1             | 1              | IMMORTAL BELOVED              |
| 4         | 26        | 3              | CARRERAS, DOMINGO, PAVAROTTI, MEHTA         | 1             | 1              | IN CONCERT                    |
| 5         | 15        | 15             | CECILIA PAVAROTTI                           | 1             | 1              | PAVAROTTI IN CENTRAL PARK     |
| 6         | 7         | 40             | LUIGIA BARTOLI                              | 1             | 1              | MOZART PORTRAITS              |
| 7         | 13        | 13             | OLU SHAWAN                                  | 1             | 1              | VIVALDI: THE FOUR SEASONS     |
| 8         | 15        | 15             | VARIOUS ARTISTS                             | 1             | 1              | SENSUAL CLASSICS, TOO         |
| 9         | 12        | 12             | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS | 1             | 1              | THE SOUL OF CHANT             |
| 10        | 14        | 14             | SOUNDTRACK                                  | 1             | 1              | FARNELLI                      |
| 11        | NEW       | 1              | BERLIN PHILHARMONIC ORCHESTRA               | 1             | 1              | OUT CLASSICS                  |
| 12        | 14        | 14             | BERLIN PHILHARMONIC ORCHESTRA               | 1             | 1              | ADAGIO                        |
| 13        | 14        | 14             | ST. PETERSBURG ORCHESTRA (TEMMINKOV)        | 1             | 1              | PROKOFIEV: ALEXANDER NEVSKY   |
| 14        | NEW       | 1              | UPSHAW, ZIMMAN                              | 1             | 1              | GOREK: SYMPHONY NO. 3         |
| 15        | NEW       | 1              | MYSTERY LABS/STUDIO 57                      | 1             | 1              | BACH: THE CELLO SUITES        |

## TOP CLASSICAL CROSSOVER

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                  | PEAK POSITION | WEEKS AT NO. 1 | TITLE                                   |
|-----------|-----------|----------------|---|---------------|----------------|---|
| 1         | 2         | 2              | VARIOUS ARTISTS                         | 1             | 1              | PAVAROTTI & FRIENDS 2                   |
| 2         | 8         | 8              | CINCINNATI POPSY (KROUSEL)              | 1             | 1              | THE MAGICAL MUSIC OF DISNEY             |
| 3         | 7         | 7              | IAN ANDERSON                            | 1             | 1              | DIVINITIES                              |
| 4         | 12        | 12             | MICHAEL NYMAN                           | 1             | 1              | THE PIANO                               |
| 5         | 12        | 12             | GERHARD FREYER & VAN DYKE               | 1             | 1              | VISION MUSIC OF HILDEGARD VON BINGEN    |
| 6         | 77        | 77             | JOHN WILLIAMS/ETHAN PERLMAN             | 1             | 1              | SCHINDLER'S LIST                        |
| 7         | 11        | 11             | VARIOUS ARTISTS                         | 1             | 1              | PAVAROTTI & FRIENDS                     |
| 8         | 18        | 18             | PLACIDO DOMINGO                         | 1             | 1              | DE MI ALMA LATINA                       |
| 9         | 8         | 8              | LESLIE GARRETT                          | 1             | 1              | ANDREW LLOYD WEBBER: THE GREATEST SONGS |
| 10        | 14        | 14             | THE CHEFTAINS                           | 1             | 1              | THE CELTIC HARP                         |
| 11        | 38        | 38             | VARIOUS ARTISTS                         | 1             | 1              | BACH VARIATIONS                         |
| 12        | NEW       | 1              | JOHN WILLIAMS & THE SOUTHERN POPS ORCH. | 1             | 1              | IF IT DON'T MEAN A THING IT'S           |
| 13        | 138       | 138            | JAMES GALWAY                            | 1             | 1              | THE WIND BENEATH ANY WINGS              |
| 14        | 15        | 15             | JAMES GALWAY                            | 1             | 1              | WIND OF CHANGE                          |
| 15        | 11        | 11             | VANESSA MAE                             | 1             | 1              | THE VIOLIN PLAYER                       |

## TOP OFF-PRICE CLASSICAL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                              | PEAK POSITION | WEEKS AT NO. 1 | TITLE                                 |
|-----------|-----------|----------------|-------------------------------------|---------------|----------------|---------------------------------------|
| 1         | 5         | 5              | VARIOUS ARTISTS                     | 1             | 1              | BEETHOVEN: GREATEST HITS              |
| 2         | 19        | 19             | THE CHOIR OF VIENNA                 | 1             | 1              | MYSTICAL CHANTS                       |
| 3         | 44        | 44             | GABRIELI                            | 1             | 1              | THE LORD'S GUIDE TO CLASSICAL MUSIC   |
| 4         | 45        | 45             | VARIOUS ARTISTS                     | 1             | 1              | 20 CLASSICAL FAVORITES                |
| 5         | 19        | 19             | KINGSTON SYMPHONY ORCHESTRA         | 1             | 1              | ANIMATED CLASSICS                     |
| 6         | RE-ENTRY  | 1              | BOSTON POPS (FIEDLER)               | 1             | 1              | STARS AND STRIPES FOREVER             |
| 7         | NEW       | 1              | VARIOUS ARTISTS                     | 1             | 1              | MOZART: GREATEST HITS                 |
| 8         | RE-ENTRY  | 1              | CARRERAS-DOMINGO-PAVAROTTI          | 1             | 1              | ESSENTIAL THREE TENDERS               |
| 9         | RE-ENTRY  | 1              | BOSTON POPS (FIEDLER)               | 1             | 1              | FIEDLER: GREATEST HITS                |
| 10        | RE-ENTRY  | 1              | VARIOUS ARTISTS                     | 1             | 1              | MOZART: GREATEST HITS                 |
| 11        | 12        | 12             | VARIOUS ARTISTS                     | 1             | 1              | VIVALDI: THE FOUR SEASONS             |
| 12        | 8         | 8              | BURBANK PHILHARMONIC ORCH. (SANDOR) | 1             | 1              | GETSWIN: RHAPSODY IN BLUE             |
| 13        | RE-ENTRY  | 1              | CARRERAS-DOMINGO-PAVAROTTI          | 1             | 1              | ALL STAR TENDERS                      |
| 14        | 13        | 13             | VARIOUS ARTISTS                     | 1             | 1              | THE ONLY CLASSICAL CD YOU NEED        |
| 15        | RE-ENTRY  | 1              | VARIOUS ARTISTS                     | 1             | 1              | PACERBELL, CANON & OTHER BAROQUE HITS |

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# Billboard

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*Vanessa Mae*







by Jim Macnie

**PARALLEL UNIVERSE:** At a recent jazz fest, a handful of jazz critics hit an impasse regarding the degree of wisecracking in Tex Williams & His Western Canaan's 1947 "Artistry In Western Swing." It's a mirror image of *Stan Kenton's* iconic big-band piece, with all the appropriate instruments clanging in place (except *Joaquin Murphy* on steel guitar and *Pedro DePaul's* accordion). Heard with modern ears, as part of the live-disc *Blues in Swing* was riling his source. The set's notes stress Williams' earnestness in experimenting with orchestration.

Forays into jazz have been troubled by several country pickers, including *Ernest Tubbs's Troubadours* (on a record with Tubbs sitting out). They straddled between Count Basie's "Foot Top" and Duke Ellington's "C Jam Blues." The confluence also made itself known when bassist Dave Holland became part of an acoustic trio on John Hartford's "Morning Bugle," a Warner Bros. date able to be reissued by Rounder. The bassist was a fresh alumnus of Miles Davis' crew at the time.

This journalist's conclusion wouldn't have any trouble discerning the jazz bug on Basie & T-b's recent, stupendous "Stratosphere Boogie." The Flaming Graph of Speedy West & Jimmy Byrnes, "Teeming with deliciously flumby-

ant solos, the 16 tracks from the early and mid-'50s plainly demonstrate how the pedal steel player and guitarist looked ahead at stylistic heresy. Their business and struts gleefully ricocheted off each other, swinging with a frenetic assurance. Check "Bustin' Thru" for an example of consummate teamwork.

Perhaps it's telling that the Tower Records outlet in downtown Manhattan upjumps its jazz and country sections, "Stratosphere Boogie" blaring on the in-store deck, customers from both camps should be reaching for those Visa cards.

**WELCOME MAT:** Always good to see another jazz club opening instead of closing, and the arrival of the Village Karavan on MacDougal Street in New York is a plus. It's owned by Steve Getz, son of Stan and man with a mission. "Things are so hard in club world since 1980, I'd like to make it a bit softer," he says with a chuckle. "I'd love for it to be a musical laboratory, where artists could come in, have coffee, and talk about their careers." Getz, music director of New York's Pat Tuesday's for eight years, opened the space at the beginning of June. Sir Roland Hanna and Joanne Brackeen have since visited.

Mainstream jazz will be a priority, with pianist Marc Copland and saxist George Coleman both scheduled. But "mixing it up is important," to Getz, and ECM artists like Ralph Towner and Gary Peacock will also draw. Karavan holds about 100 people—"maybe a bit more in a pinch." Here's to there being lots of pinches.

**R.I.P.:** Jimmy Raney, the sparkling guitarist whose mild lyrics/grass recording dates for decades, died May 10 at the age of 67 of heart failure. His work with Stan Getz displayed some of the most fluid and fascinating guitar lines jazz has known (available on Mosaic's "The Complete Stan Getz/Jimmy Raney"). John Raney holds a tribute to his influential dad June 26 at the Village Karavan.

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## Top Jazz Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RECORD SALES REPORTS COLLECTED, COMPILATED AND PROVIDED BY SoundScan  
ARTIST LABEL & WEEK ENDING RETAIL LABEL

| THIS WEEK | LAST WEEK | WEEKS ON CHART  | ARTIST                           | ALBUM                         | WEEKS ON CHART                            | TITLE                         |
|-----------|-----------|-----------------|----------------------------------|-------------------------------|---|-------------------------------|
|           |           |                 |                                  |                               | <b>***No. 1***</b>                        |                               |
| 1         | 2         | VARIOUS ARTISTS | VARIOUS ARTISTS                  | THE BRIDGES OF MADISON COUNTY | 3   | THE BRIDGES OF MADISON COUNTY |
| 2         | 3         | 51              | TONY BENNETT                     | COLUMBIA 6574                 | MTV UNPLUGGED                             |                               |
| 3         | 2         | 12              | DAVID SANBORN                    | ELCOTTA 4175925               | PEARLS                                    |                               |
| 4         | 5         | 9               | WYNTON MARSALIS & ELLIS MARSALIS | CONJUNCTION                   | JOE COOL'S BLUES                          |                               |
| 5         | 11        | 14              | RACHELLE FERRELL                 | BLUE NOTE 27802CAPT           | FIRST INSTRUMENT                          |                               |
| 6         | 6         | 6               | ETTA JAMES                       | PRIVATE 82126                 | TOBE AT THE TIME                          |                               |
| 7         | 13        | 13              | JOE HENDERSON                    | VERVE 7077                    | COLLECT RAINBOW                           |                               |
| 8         | 7         | 7               | DIANNE REEVES                    | BLUE NOTE 2551CAPT            | OBJECT AFTER THE STORM                    |                               |
| 9         | 13        | 83              | TONY BENNETT                     | COLUMBIA 57424                | STEPHIN DUT                               |                               |
| 10        | 10        | 10              | SONOUCART                        | MOLLYWOOD 16 257              | SWING AGES                                |                               |
| 11        | 8         | 7               | DIANA KRALL                      | GIP 5810                      | ONLY TRUST YOUR HEART                     |                               |
| 12        | 14        | 14              | JAMES CARTER                     | ATLANTIC 8724365              | THE REAL QUIET STORM                      |                               |
| 13        | 14        | 49              | GROVER WASHINGTON JR.            | COLUMBIA 64319                | ALL MY TOMORROWS                          |                               |
| 14        | 16        | 105             | HARRY CONNICK, JR.               | ATLANTIC 50172                | 25  |                               |
| 15        | 10        | 42              | KEITH JARRETT TRIO               | ECM 25462                     | SEASIDECASTLES IN FLOWERS                 |                               |
| 16        | 10        | 42              | JOSHUA REDMAN QUARTET            | WARNER BROS 7001              | MOOD SWING                                |                               |
| 17        | 25        | 2               | BILLIE HOLIDAY                   | GIP 633                       | GREATEST HITS                             |                               |
| 18        | 2         | 2               | AVILEY LINCOLN                   | VERVE 7382                    | TURTLE'S DREAM                            |                               |
| 19        | 21        | 64              | ETTA JAMES                       | PRIVATE 82131                 | MYSTERY LADY                              |                               |
| 20        | 4         | 4               | CLED KATIE                       | RCA 69124                     | SUBTLE                                    |                               |
| 21        | 18        | 17              | VARIOUS ARTISTS                  | SONOUCART                     | COOL AND LIGHT JAZZ SKETCHES ON SONOUCART |                               |
| 22        | 22        | 4               | ANTONIO CARLOS JOBIM             | SONOUCART                     | THE ANTONIO CARLOS JOBIM SONOUCART        |                               |
| 23        | 23        | 4               | TERENCE BLANCHARD                | COLUMBIA 47042                | ROMANTIC DETACHE                          |                               |
| 24        | 23        | 81              | ELLA FITZGERALD                  | VERVE 5084                    | THE BEST OF THE SONGBOOKS                 |                               |
| 25        | RE-ENTRY  | RE-ENTRY        | BILLIE HOLIDAY                   | VERVE 7043                    | BILLIE'S BEST                             |                               |

## TOP CONTEMPORARY JAZZ ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                         | ALBUM                    | WEEKS ON CHART                 | TITLE   |
|-----------|-----------|----------------|--------------------------------|--------------------------|--------------------------------|---------|
|           |           |                |                                |                          | <b>***No. 1***</b>             |         |
| 1         | 1         | 133            | KENNY G                        | ARISTA 15846             | 81 WEEKS AT NO. 1              | DESTINY |
| 2         | 2         | 2              | INCIGNITO                      | PARADE RECORDS           | 100 WEEKS AT NO. 1             | DESTINY |
| 3         | 4         | 4              | URBAN KNIGHTS                  | GIP 5813                 | URBAN KNIGHTS                  |         |
| 4         | 3         | 6              | HERBIE HANCOCK                 | MERCURY 2041             | DISC 63                        | DISC 63 |
| 5         | 6         | 6              | LEE RITENOUR & LARRY CARLTON   | GIP 5817                 | LARRY & LEE                    |         |
| 6         | 5         | 21             | JOHN TESH PROJECT              | GTS 4538                 | SAX ON THE BEACH               |         |
| 7         | 8         | 8              | SPYRO GYRA                     | GIP 5808                 | LOVE & OTHER OBSESSIONS        |         |
| 8         | 9         | 22             | PAT METHENY GROUP              | WEPTON 34026             | WE LIVE HERE                   |         |
| 9         | 7         | 4              | MARCUS MILLER                  | PIRA 02551               | TALES                          |         |
| 10        | 10        | 10             | JOHN TESH PROJECT              | GTS 34073                | SAX BY THE FIRE                |         |
| 11        | NEW       | 11             | NOT AYERS                      | GROOVEMAN 444/3RCA       | MASTERS                        |         |
| 12        | 10        | 10             | MELISSA RANGELL                | GIP 5814                 | DESTINY                        |         |
| 13        | 14        | 10             | BELA FLECK                     | WARNER BROS 43504        | TALES FROM THE ACOUSTIC PLANET |         |
| 14        | 11        | 63             | INCIGNITO                      | VERVE 2034               | POSITIVITY                     |         |
| 15        | 12        | 13             | PHIL PERRY                     | GIP 4256                 | PURE PLEASURE                  |         |
| 16        | 13        | 3              | KIRK WHALUM                    | COLUMBIA 64304           | IN THIS LIFE                   |         |
| 17        | 15        | 21             | GEORGE DUKE                    | WARNER BROS 43755        | ILLUSIONS                      |         |
| 18        | 16        | 32             | DAVID SANBORN                  | WARNER BROS 43768        | THE BEST OF DAVID SANBORN      |         |
| 19        | 17        | 17             | NORMAN BROWN                   | MCA 250000000            | AFTER THE STORM                |         |
| 20        | 14        | 4              | GINO VANNELLI                  | VERVE FORECAST 73ABVERVE | YOUNDER FIRE                   |         |
| 21        | RE-ENTRY  | RE-ENTRY       | EVERETTE HARP                  | BLUE NOTE 27802CAPT      | COMMON GROUND                  |         |
| 22        | NEW       | 22             | CLARENCE CLEMONS               | 200 11109                | PEACEMAKER                     |         |
| 23        | 20        | 37             | NAJEE                          | BM 32785                 | SHARE MY WORLD                 |         |
| 24        | 22        | 36             | ACOUSTIC ALCHEMY               | GIP 5791                 | AGAINST THE GRAIN              |         |
| 25        | 23        | 42             | RUSS FREEMAN & THE RIFFINGTONS | GIP 5780                 | SAVANA                         |         |

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# JAZZ

THE BILLBOARD SPOTLIGHT



## 'Trane On Time

John Coltrane's  
40th Anniversary

## Repeat Beat

Acid Jazz Feeds  
A Reissue Boom

## Cutting It Onstage

Recording Jazz Live

## Global Reports

Breaking Acts  
From Around  
The World



# JAZZ 95

## The Door Is Open: Jazz's Pan-Styletic Bear Hug

Straddling dualities and scratching artistic itches are just part of what the music is about these days.

By JIM MACNIE

Jazz must have a wicked creak in its neck. All that leaning forward, combined with so much looking back, has got to create a knot or three. And what about the onset of carpal tunnel syndrome from the periodic hand-wringing it goes through? Both players and pundits suffer in that department. Yup, there are lots of successful acts on the jazz docket these days. Like what's the best way for the music to evolve? How should personal credibility be established? Who the hell is our audience? How do I avoid marketplace suicide? Which moves are give and which aren't?

Well, worry lines are a natural phenomenon, and fretting is just an ordinary by-product of concern. When you're an act music in a pop world, used to ducking the commercial punches and riding in the back of the bus respect-wise, you're also used to living with steady doses of anxiety. For all the dismay that crops up in jazz discourse, one thing seems irrefutable: the music is resilient enough to weather any storm, be it economic or aesthetic.

Viewed in a general sense, last year proved that those neck cramps needn't paralyze their victim. Jazz keeps plenty of Ben Gay around.

If you're looking for a guy who is knee-deep in the ornament, you don't have to go much farther than James Carter '86: the saxophonist whose natural authority best articulates the link between yesterday and tomorrow as far as the mainstream jazz language goes. Crank up the shred job he does on "Take The A Train" from the glorious "Jurassic Classics" (Columbia/DW), and you'll find a very inviting confluence of taste. Striking-up Symphonies, Carter proves himself at ease and in touch with his personal scope, which is unusually large for a cat of 25. With virtuosity on his side, he's an enviable persona for this jazz era. And perhaps emblematic as well. Able to impress both conservative and liberal camps, he tries critics or general listeners, he transcends his designation (by some listeners) as a mere hot dog and intrudes into the lofty realm of the conceptualists. His tone? The art of the blend.

That's what lots of jazz is about these days. Acknowledging dualities is one thing, straddling them another. But accounting for and cogently utilizing the myriad turns that have emerged over decades is a tough assignment. Any well-versed player should have those skills, and sev-

eral such talents—both young and old—are surely among us. They could be venerable artists: Randy Weston and Pharoah Sanders have turned to the ethnic folk music of northern Africa to enhance their sounds. Perhaps high-tech historians, acid jazzers who populate the Up & Down Club in San Francisco marry soul and samples, denigrating their shiny-whim-whim-shake to incorporate a tableau of funk references. What about young mainstemers—Cyrus Chestnut or Kenny Garrett, say—who sweat bullets over providing a modern context for their beloved pop label? Then there are the chagrinists. Most fusion duels was both incoherent and insignificant. Even even get in on the deal, quite a few recent labels unload ancient sessions while pushing youthful troops.

### DEMOGRAPHIC SEDUCTIONS

No way around it, going about the business of reconciling disciplines is a big chunk of today's agenda, and it's not all about wanting to seduce the largest demographic possible. Often it's about searching an artistic wish. Ask longstanding musicologist John Zorn—his Masada outfit regularly performs a shotgun wedding between klezmer and Ornette. Some of those moves are surprising. Few expected David Murray to slide his fractious tenor lines over symphonic funk. But on the recent "Jug-A-Lug" and "The Tip," he has. Playing the combination is a sign of the times.

This reintegrated diversity is matched by, and to some degree a product of, the ranging perceptions of jazz's fissured audience. A Colorado truck driver is sure that Spyro Gyra is what jazz sounds like; his niece back East frowns, resolute that Herbie Threadgill is the real deal. And when a rich cousin shows up with tickets to a Tommy Flanagan gig, neither understands their fortune. A corresponding dissonance, sometimes bitter, holds true in journalistic camps. An optimist would say that the lack of a critical consensus suggests valuable moves are being made in many regions. It could also be contended that the proliferation of offshoots underscores jazz's naturally pliable character.

What is surely true is that a discrete bit of jazz can be heard in almost different ways. Bassist Christian McBride might view a Ray Brown shuffle live as an archetype for pure swing. But a DJ in a Japanese nightclub might hear it as fodder for a boogie pastiche and hit the loop button. A part of me recently made a quip about acid jazz's sampling of classic trips being kin to the webmaster take on tunes by today's repository ensembles. It generated both laughs and frowns.

### EARS OF AN ERA

Suffice it to say that history is always being digested by muscles. Bygone events affect Robert McNamara, and, as heard through the ears of this era, they also affect jazz. For the most part, that's what we've concentrated on for this season's Spotlight. Chris Morris' look into the realm of misuses and how they're secured for similes by an inquisitive acid-jazz community displays the post's value as a source of literal nuggets of gold. Joe Goldberg's report on various Columbia releases shows how the power of jazz icons is not only undiminished these days, but newly reinvigorated.

Tangentially, my piece about tribute discs—the process of genuflecting to composers who have name clout as well as magnificent songbooks—underscores the notion.

Building a rep in the 1950s in part means making thoughtful, scintillating records, but we shouldn't larger that if a player can't kick it onstage it's unlikely the career is bound for the front burner. In Paul Verna's account of the travails and rewards of live recording, we're reminded that jazz is a music of the moment, no matter how many memories loom. Additional reports from Europe—where jazz pursuants have long garnered more respect—tell us that the U.S. has plenty of competitors when it comes to cultivating talent.

In a jazz milieu where inclusion is a hallmark, there are plenty of avenues finding ways to vivify yesterday's vibe. It's only natural that bygone events still leave their John Hancock about—that scrawl is a signature of consequence. But all around us are musicians willing to sit on the co-opting risks—surely one way to discern jazz's steady gaze. Don't be surprised if you see that Ben Gay sign on the rise yet again. ■

## THE BILLBOARD SPOTLIGHT



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o n t h e f u t u r e



NOVUS





# JAZZ

## SOLE OF 'TRANE'S FAVORITE THINGS

40 years later, labels celebrate the start of the sax giant's career, with boxed sets, rare tapes and historic material.

By JOE GOLDBERG

Columbia, and it was on "Round About Midnight" that Coltrane found his own unique voice. The pianist Cecil Taylor sat at the time, "Coltrane's what you hear on that record." But Davis had apparently heard it long before. According to the Quintet's drummer, Philly Joe Jones, who was with Miles during a long search for another horn, the first night Coltrane played with them, Davis said to Jones, "You know what I think I think this is?" Coltrane left Davis to join Thelonious Monk and returned in 1958 to join the great Sextet that included Cannonball Adderley and Bill Evans.

### CULT-FAVORITE VOCAL ALBUM

The last seven years of his life, Coltrane recorded for Impulse!, including the famed album "A Love Supreme" (The GRP label has just reissued [June 20] as Coltrane material with extensive new notes and new photographs. It began with "A Love Supreme," "Ballads" and the cult-favorite vocal album with Johnny Hartman. And, most excitingly, there is to be new material from 1961, tapes found in the closet of Alice Coltrane, John's widow. What Impulse! offers about everything else is a documentation of the classic Coltrane Quartet—with McCoy Tyner, pianist; Jimmy Garrison, bass; and Elvin Jones, drums. Coltrane's membership in the great Davis Quintet and Sextet, as well as Monk's and his own quartets, places him in the absolute center of the music of that time.

There is also one superb Blue Note album, "Blue Train." Ironically, a United Artists LP under Cecil Taylor's name on which Coltrane appeared as "Blue Train," a contractually necessary pseudonym, is now a Coltrane album on Capitol, "Coltrane Time." And Public has some concert albums from Norman Granz' tours.

What remains is the music on Atlantic, which has now been assembled into a seven-CD set (by Rhino Records) called by producer Joel Dorn "The Heavyweight Champs: The Complete Atlantic Recordings Of John Coltrane." Six of the CDs contain what appeared on 10 LPs recorded in 1959 and 1960. These include released alternate takes, including one session released with a different rhythm section. The seventh CD contains of alternate and partial takes never released before, including audio conversation giving considerable insight into Coltrane's working methods. The music contains the genesis of the Quartet—only the basses is different—as well as Coltrane's first use of multitracks, and his first recordings on the soprano saxophone, a secondary instrument that many would come to enjoy even more than his customary tenor.

### FAVORITE THINGS

Coltrane's biggest hit, recorded on Columbia, is included here. Rodgers and Hammerstein's "My Favorite Things," which Coltrane converted many of his fans was folk music. (I believe that if Coltrane were alive, he would have recorded, and had a hit with, Michael Nyman's film music for "The Piano.")

These recordings document Coltrane's first great days as a leader. They contain some of his finest compositions. They include the first examples of his associations with multi-instrumentalist Eric Dolphy, who later expanded the quartet to a quintet. And "My Favorite Things" is possibly the first major example of the extended Coltrane solo. (He later became notorious for playing over time for an entire set, and it is my theory that a major reason for that is that he came to fame during the rise of the LP. Charlie Parker had to make his point in around three minutes.)

The Rhino compilation, due Aug. 15, includes a thorough booklet, with reminiscences by Coltrane's "Cousin Mary" (for whom the tune is named), engineer Tom Dowd and producer Ahmet Ertegun, as well as evaluations by tenor players Jimmy Heath, Yusuf Lateef and Charles Lloyd. The primary annotation is by Lewis Porter, associate professor of music at Rutgers University.

Perhaps most fascinating is that Joel Dorn has deconstructed the albums and given us instead session-by-session chronologies. The recording schedule and the release schedule vary greatly, especially during a 1960s marathon week in October that resulted in three LPs, obviously sequenced afterwards. Apparently Coltrane wanted to complete his contractual obligations and go to Impulse!, just as Miles Davis took him into the studio to record four albums when he left Prestige. It would be nice if Fantasy celebrated the 40th anniversary by making a handy package of these.

### SATISFACTION AND SUMMER HITS

Fantasy, which pressed 3,000 of its 1951 Coltrane box, says it is "satisfied" with the performance of the package, so perhaps this new Atlantic box will be the big hit of the summer. We have come a long way from the days when people said that John Coltrane didn't know how to play his instrument.

As if to emphasize this, on the afternoon after I wrote the preceding sentence, I looked at a copy of "This Art," latest in the successful series of novels about a private eye named Spenser by Robert B. Parker. The jacket copy says that Mr. Parker "gives us a taste as haunting as a Coltrane solo."

Times have changed. ■

### STAMPING FEAT

Ten jazz legends will be honored September 16 at the Monterey Jazz Festival, when the U.S. Postal Service presents the latest Legends of American Music stamp series. The stamps, which will be sold as a group, include Coleman Hawkins, James R. Johnson, Charlie Parker, Charles Mingus, John Coltrane, Jelly Roll Morton, Duke Ellington, Thelonious Monk, Erroll Garner and Louis Armstrong, who is making an encore appearance after the issuance of a single stamp on September 1 bearing his likeness. The Jazz Musician stamps are the ninth issue in the Legends of American Music stamp series, which began with the Elvis stamp in 1993. The new jazz series will be available nationwide September 18—KASTY THOMAS



On September 18 of this year, the United States Post Office will issue a stamp bearing the picture of John Coltrane. By that time, two other mythic American figures will have received the honor of a stamp—Richard Nixon and Marilyn Monroe. And Coltrane is, without question, a mythic figure. At the One Mind Evolutionary Church Of Christ in San Francisco, he is worshipped as a god. These are musicians who have devoted much of their professional lives to transcribing his recorded solos. He is, without a doubt, the most influential soloist since Charlie Parker (whose musical procedures influenced many musicians, including Coltrane, has not been widely imitated as a soloist) But his recording career was relatively brief. Except for a few early side-man dates, it lasted from November 18, 1955, when he recorded his first album as a member of the Miles Davis Quintet, until a few months before his death on July 17, 1967.

Eleven years. Eleven years that began, astonishing as it is to consider, 40 years ago, and Coltrane has been dead almost 30 of them. And jazz, which moved like an express train toward its death (17 years separate the first recorded solos of Louis Armstrong and Charlie Parker, which is like moving from Mozart to Stravinsky in that time) has, in the 30 years since, become, under the pervasive influence of Wynton Marsalis, neoconservative, an often archaic music.

But where was the music to go after Coltrane? In those 11 years, he went through an amazing series of stylistic changes, from a blues-based neo-bop through the modal explorations he had first encountered with Miles Davis to Coleman-influenced simultaneous improvisation to a point where he could follow him. His last release, "Interstellar Space," a duet with the drummer Rashied Ali, consisted mostly of bonté, squeals and blues, down beat had taken to calling his music "neo-jazz."

Most of this odyssey can be charted on three labels. Certainly, Coltrane's rise to fame began when he joined Davis (whose own playing remained constant, no matter how often he changed clothes and context), and those days are simply documented on a 16-CD Prestige set called "Coltrane," which contains everything he did for that label except as a member of the Davis Quintet. Later, Davis moved to



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# JAZZ

## "ALIVE AND KICKING"

### ROADWORK

Subsidies and sponsors help jazz hit the highway to boost profiles and sales.

By GEOFF MAYFIELD

You can still "get your kids on Route 66," but the road still is a friend-ly environment for jazz musicians?

Jazz labels perceive a diminution of jazz clubs and are concerned that the rising travel costs make it increasingly difficult to find work for straight-ahead artists—particularly newer names. But, experienced talent reps say that there are as many venues to play now as there have been in the last 10 years. With a bit of homework, and occasional label-funded tour support, an agent can still keep a jazz musician busy in the '90s.

"There are probably more performance opportunities today than there were 10 years ago," says Joel Chites, who heads New York-based booking agency Chris & Co., which represents more than 30 acts. "But it's trench warfare. The financial end of it has not grown, the fees have not increased with the costs of keeping people out on the road."

"For more established artists, it's not that difficult," says Tom Evers, VP of marketing for Blue Note/Merco Blue. "But getting the young artists out there is very expensive and very difficult. Labels have to subsidize tours sometimes just in the hope of recouping down the road."

Still, label execs and agents see signposts that suggest that finding opportunities for live exposure need not be such a forbidding proposition.



MICHEL DUBOIS

### JAVA JAZZ

The jazz festival circuit is increasingly seen as a brutal vehicle of capricious. And, at least one label, Blue Note, is exploiting the possibility of label package tours that are underwritten by corporate sponsor partners.

Package deals come in other shapes, too. When Pat Metheny joined Joshua Redman's band for a tour two years ago, Redman booked venues and drew numbers that might have otherwise eluded him at that point in his career. Recently, Redman's manager, Mary Ann Topper, stated similar success where he had his phenom Christian McBride join forces with rookie singer Diana Krall.

Nonprofit organizations, like the Northeast Jazz Society and the Columbus (Ohio) Jazz Society, offer club-like environments for players, notes Jim Caswell, of Berkeley, Calif.-based Berkeley Agency.

"Want some jazz with your java? Some be-bop with your CD? Blue Note is in discussions with Starbucks to expand their cross-promotion to have small combo plays some of Starbucks' larger venues in New York and in other markets. Meanwhile, stores in the Tower Records and HMV chains and New York's Tower Records World have hosted in-store concerts."

While some quarters debate over whether the number of jazz clubs has declined, Caswell points out that some alternative clubs are willing to book jazz and Afro-Cuban jazz acts.

But, the strong call of jazz appears to be labels' willingness to consider subsidizing tour opportunities.

When you get tour support and who doesn't is a political football, but labels are grappling with the reality that, applied to the right act, it can be a crucial artist-development tool.

"Record companies did not become involved in the touring aspect of the business until recently," says Chites. "We tell the record companies straight out that if they want to support an artist early on, and not wait until he has four or five records out, it's going to take dollars from them to support the tour. The degree to which the artist can tour early on is directly related to the record company's willingness to help out."

"You have to look at the long-term development for the artist and also the potential within the market," says Kevin Gore, Columbia's senior director of jazz promotion and marketing. "It's a touchy subject on both sides, the record company's and the artist's. But, if it makes sense, they should agree to do it."

### WELFARE AND INVESTMENTS

According to Evers, one reason labels must carefully consider tour subsidies is the artist's own welfare, as such support is a recoverable investment.

"You look at the long term, because when you invest in tour support, you're spending the artist's own money," Evers says. "We're giving the musician tour support in hopes of selling more records, and if you're not selling more records, it's not a cost-effective tool. There's generally a very tight budget for straight-ahead jazz, and you can overspend very quickly doing very simple things."

Chites thinks that, from the artist's point of view, there is little downside to risking royalties to receive tour support. "If the artist didn't have a strong public reaction, the chances are he won't be going to make royalties to begin with. I think it works in the artist's favor to take that gamble."

"I work very carefully with the record company and my artists and say, 'This is what it's going to take to make it happen,'" says Topper, of New York City-based management and booking company The Jazz Tree.

Blue Note chief Bruce Lundvall has overseen both jazz labels and major pop labels in his career. Lundvall says the decision to offer tour support "varies according to the upshot that you're going to have with a particular record. You do it based on what you think you can sell." Jacky Terron, Cassandra Wilson and Dianne Reeves are artists whom Blue Note recently has supported. Another label priority, new singer-guitarist Chanté Hunter, will also receive tour support, Lundvall says, but "for a straight-ahead artist who is pretty well established, you do need to do a lot of tour support. You do [live-co-op] advertising in the market, always, but in terms of the investment you make in tour support, it's very minimal, if anything at all."

Continued on page 36

### CUTTING IT ONSTAGE

When it comes to capturing the spontaneity of an improvised art form, live recording is the only way to fly. But that doesn't preclude creative cuts and pastes...

By PAUL VERNA

Jazz has always been a live medium. It derives its vitality from the musical interaction between players and the grove and take between the stage and the audience.

Capturing that live essence on tape has always been a challenge to recording engineers working in the jazz domain. While their counterparts in rock 'n' roll have made an art out of constructing records piecemeal, the jazz world remains an area for purists who believe that microphone placement and room acoustics are far more important to the finished product than creative re-cording and mixing.

Indeed, jazz labels have been founded on the principle of getting it all on tape (or disc) on the first try. Among them are Stanwood, Com-based Digital Music Products (DMP) and New York-based Chesley Records, both of which specialize in live-to-2-track recordings. In addition, such imprints as Concord Jazz, Audiotape and Beephead have made acclaimed live recordings on the old-fashioned marketplace of artists going into a studio to cut music directly to a lacquer disc.

Bob Katz, a producer/engineer who has produced many of Chesley's audio-philic albums, says he approaches live recording, whether it's on a stage or in the studio, from an acoustical perspective.

"Most of the jazz musicians who come to me are essentially acoustically oriented, which doesn't mean I don't do electric or fusion work, but even my work with fusion and electric-oriented instruments I approach in an acoustic manner," he says. Among Katz's recent live projects have been an album by New age/jazz/fusion group Oregon and the "Live At The Vanguard" series for Musicians.

### NO-FIXES FORMAT

DMP founder Tom Jung, a digital recording pioneer, says approximately half of his label's 75 catalog titles are direct-to-2-track recordings. "We started out doing everything live to 2-track," says Jung, "but we started getting into it because so many artists were saying they didn't like the restrictions of the format," since it didn't allow them to be minor mistakes after the fact.

Although DMP now leans toward multitrack recording, Jung still approaches every session as a live date. "My heart is in mixing live and getting the performers to perform live," he says. "I still prefer recording everything at once, but recording multitrack so that you have a second chance at going back and mixing the tape. I try to capture what's there live on the studio floor and then bring it back to my place where I have a real accurate monitoring system."

With jazz fusion, more overdubbing and signal processing takes place than with traditional material, according to Jung.

"The more contemporary jazz does require multitrack production, but the more straight-ahead jazz really benefits from live spontaneity and musicians meeting off one another," says Jung. "There's a totally different thing that happens in the studio when a soloist is performing with a band vs. everyone else going home and one person doing a solo."

RIA Nova saxophonist Steve Coleman is a true breed of traditional jazz musician who is as well versed in studio production as he is on his instrument. He recently recorded a series of live dates in Paris, for release as a three-CD set. Explaining his live recording approach, he says, "The biggest problem is coordinating the live sound people with the recording people. We like to use the same mikes for recording and live sets, so we use the set of mikes that is best for recording and let the hall guys adjust."

While the live-sound engineers often balk at changing their familiar mike arrays, Coleman believes the tape—a permanent record of the gig—should take precedence over the live sound. In any case, he says, the studio mikes are generally more sensitive and of better quality than the stage mikes.

### CLUBLAND GOES TO TAPE

Taking advantage of a technological revolution that has made digital multitrack recording flexible and affordable, some clubs are now jumping on the live-recording bandwagon. At the Knitting Factory in New York, every performance on the club's various stages can be taped live to DAT, analog cassette or multitrack for subsequent release or live broadcast. Some of the cutting-edge artists who regularly perform in the Knitting Factory—including Charles Gayle, John Zorn, Tom Chapin, Mark Ribot, Dave Tronzo, Ann Lindsay and the group formerly known as Spanish Fly—have taken advantage of this capability and released live recordings of their dates there.

Knitting Factory co-founder and proprietor Michael Dorf says, "We can put 30 microphones live down in the studio, which is fully isolated from the main stage. Every mike from a vocalist or instrumentalist goes to a box that splits the signal without losing any impedance. It's very clean."

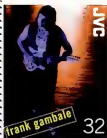
The Knitting Factory has placed an emphasis on room acoustics in the live spaces, acting on the principle that what sounds good on stage will also sound good on tape.

Other, older clubs that were not designed with acoustics in mind, like the famed Vanguard in New York's East Village, are also beginning to take advantage of the new technology.

Continued on page 36



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# AZZ

## REPEAT BEAT: 'Acid'-Heads And Thirsty Collectors Feed A Reissue Frenzy

By CHRIS MORRIS

A jazz reissue renaissance is off and running, thanks in no small measure to two concurrent phenomena: the mass popularity of *Us3's* *Head On The Torch*, which successfully mixed vintage *Blue Note* jazz tracks to hip-hop beats, and the growing statewide awareness of acid jazz, which has drawn new listeners into the hunt for vintage funk jazz (love those organ riffs!) and hard bop.

One of the major beneficiaries of these marketplace wrinkles has been *Blue Note*, which has allowed its unique catalog the exclusive sampling use of its catalog. "The *Us3* thing has helped a lot," says *Blue Note* VP of marketing Tom Everett. "I don't know if it's helped us sell *Fredrick Hubbard* records, but from what I've picked up anecdotally, I think it has."

Over the last year, *Blue Note* has brought some of its finest material back into print via two newly created lines: the *Consensus Series*, which shows heavily toward classic hard bop, and *Rare Groove*, which reinstated tasty soul-jazz by such artists as *Big John Patton*, *Lennie Smith*, *Grant Green* and *Lou Donaldson*.

Evered says of the latter series, "The *Rare Groove* stuff has given a lot of young people exposure to these great jazz groups that were slighted at the time. These guys were categorized [during the '60s] by the straight-ahead jazz press, and they're finally getting the credit they deserve."

The catalog project will continue to flow from *Blue Note* this summer and fall. Beyond a third *Consensus* release in July (featuring albums by *Hubbard*, *Donaldson*, *Wayne Shorter*, *Dizzy Reece*, *Andrew Hall* and *Walter Davis, Jr.*), another in October and a group of as-yet-unselected *Rare Groove* titles in November, the label is anticipating an August selection of *Capitol Jazz* titles (George Shearing, John Cherry, Sam Kerner, Benny Goodman, Peggy Lee, Nancy Wilson), a second light of "Double Time" two-on-one albums (by *Kenny Dorham*, *Duke Ellington*, *Hubbard* and *Woody Shaw* and, of all people, *Lenny Bruce*), and bared sea devoted to *Clifford Brown* (September, four CDs) and *Dexter Gordon* (November, five CDs).

In a reflection of the depth of reissue-mania, *Blue Note's* "Collector's Choice" titles hit the street in July. The label is custom-replicating 30 deleted classics in a one-time-only run to fulfill collectors' needs.

### McDUFF UNREHITED

Fantasy is also moving full-speed-ahead with its deep, and still relatively unexplored, catalog of hard bop and funk titles from the '50s and '60s. In recent months, the label has unearthed several albums by Jack McDuff, Willis Jackson, Shirley Scott & Stanley Turrentine, Richard "Groove" Holmes and Charles Earland in its Original Jazz Classics line. However, Fantasy, which sports perhaps the broadest catalog in jazz, is no one-trick pony stylistically. It is preparing a box devoted to avant-garde artist Eric Dolphy for the fourth quarter.

*Continued on page 38*

## MILLIONS IN TRIBUTE

Nicking a lick from the pop-rock book, jazz musicians are mining the canons of bygone composers for thematic salutes. Like any trend, this one has its artistic profits and pitfalls.

By JIM MACNIE

McCoy Tyner and Steve Laey did it before it was chic. James Newton and the World Saxophone Quartet helped shape it for the modern era. But perhaps you should credit Joe Henderson and his army of geomorphologists at *Verve Records* with establishing the interpretation of eminent jazz songbooks as a viable marketing move. Ever since Henderson's "Lush Life (The Music Of Billy Strayhorn)" was released in 1991, the opportunity to further careers by mining the rich canons of bygone composers has become an accepted practice. Combine the number of tribute discs already available with those slated to follow, and you've got a bonafide trend.

The fact that Ellington (and by association, Strayhorn) has been deemed the composer most coverable says much about artistic consensus, but it hasn't precluded other interpretive options. Now you can buy salutes to Count Basie, Dizzy Gillespie, Jelly Roll Morton, John Coltrane, Cannonball Adderly, Johnny Hodges, Thelous Monk, Sun Ra and even the Beatles. They've been created by both local underdogs and outsiders. Granted, few have the grip on the music "wallies" that "Lush Life" did—Southside says that Henderson's *Verve* debut has sold 71,000 units. For the most part, the Grammy-winning Strayhorn essay was nothing short of a new lease on life.

"There's a wealth of good music written by composers no matter with us," notes Henderson. "Introducing it to an audience who missed it the first time is a great thing. I didn't just write for his time, he wrote for all times."

Of course, Henderson's own skills as a daring and resourceful player were key to his accomplishments. He has subsequently performed pieces of Miles Davis' extensive book, on "So Near So Far," a date which earned two Grammys. Factor in the break sales of his current release, "Double Rainbow," honoring Artisan Carole Jobin, and it's obvious that audiences are smitten with the overall approach of his releases.

"It's fun for the listener," says saxist Allan Chase, himself a member of *Prima Materia*, a collective ensemble that has recorded some of John Coltrane's pieces under the title "Peace On Earth" (Running Factory World). "There's this whole other layer that's underneath it all. You can be interested in the music itself or the differences from and likenesses to the originals."

That's where things start getting tricky: jazz is a music that stresses individuality. Giving yourself over to the music of another, no matter how well they're regarded, is considered a lateral move by some players.

Trumpeter Dave Douglas, who plays in John Zorn's *Musada* outfit as well as leading his own *Tiny Bell Ensemble*, recently chose to invest in the comparatively obscure but emotionally rich music of *Robert Lurie*, a maverick composer who worked with *Max Roach* and *Eric Dolphy* in the 1960s. "On *Our Lifetime*" (New World) stresses its interpretive power by having most of Douglas' own pieces than that of his inspiration.

"The focus shifted as I went about it," Douglas explains. "As I got into

*Continued on page 38*

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# JAZZ

## ROADWORK

Continued from page 30

all."

Cassell, whose Berkeley Agency represents such acts as Marlena Shaw, Joe Williams, Eddie Daniels, Tama Mann, Arturo Sandoval and Scott Hamilton, finds his artists in that straight-ahead camp in which labels are less likely to offer subsidies. "We get none whatsoever, so we don't count on it," he states. "It always helps to have a new record out because there'll be some hoopla about it, but our artists have never been in that category where we get tour support."

Are there really fewer clubs? Topper, Cassell and Chris think there might be even more performance opportunities now than there were a decade ago, but Chris—whose stable includes Terriusson, Terrence Blanchard, Pharos Sanders, Kenny Burrell, Johnny Griffin, Marcus Roberts and Charlie Haden—says bookers beware: "It isn't necessarily hard to find dates. It's hard to find good paying dates. There are a lot of club situations we have learned to only use when we have to."

"I still do clubs, but primarily this agency has concentrated more on the arts centers at UCLA or at Dartmouth University or at Lincoln Center, the non-profit large halls, and small halls, too, because these people offer pretty good money," Cassell says. "These halls are also usually anchors around which we put club dates."

## FEST BENEFITS

Chris, Cassell, Lundvall and Gore believe that festivals offer valuable live exposure. While a casual fan may be enticed by the crossover likes of a Kenny G, Chris notes that festival attendees are introduced to mainstream artists like Blanchard.

"When you're at the Chicago Jazz Festival and you see 30,000 peo-



Before 30,000: Horace Silver

ple watching David Sanchez, Terrence Blanchard and Horace Silver—the hell we had last year—that's great, that's exciting," Gore says. "You know there are people in the audience who have never been exposed to this music before. You also know that fans at the festival who have been listening to Horace Silver for 40 years, so you can serve both kinds of consumers."

Gore says Sanchez and Narcissa Freelon are artists who have benefited from festival exposure. Gore and Cassell both think that the Monterey Jazz Festival is a particularly valuable stage, and Cassell has also seen artists benefit from participation in the Playboy Jazz Festival in Los Angeles.

Columbia is one of several labels that supports festivals, either by defraying talent costs or through some other sort of remuneration. For the upcoming JVC Festival in New York, Lundvall says Blues Note will pick up talent expenses for a four-act bill at Bryant Park, while festival promoter George Weis will pick up the night's sound, lighting and staging costs.

One obstacle that bookers face with new artists is an invariable sense of naivete. "At the beginning, the artist is thinking more in terms of engagements instead of looking at the big picture," says Topper, who trains her acts to look beyond dates to the other opportunities—the press, radio and retail attention—that tours provide.

"The biggest trend I've seen in the last 10 to 12 years is the artist's expectations are much higher," says Chris. "In the '60s or '70s, you could put together a \$10,000 week and everybody was relatively satisfied. Now, after Wynton Marsalis has made all this money and some other jazz acts have done very nicely, the perception is that there's big money to be made. Today, if a leader can't put X number of dollars into his pocket and he can't pay X number of dollars to the sidemen, they consider the tour a financial failure." ■

## CUTTING IT ON STAGE

Continued from page 30

Greenwich Village, pose difficulties for engineers trying to make live recordings sound natural.

"The Vanguard is so dead I had to use some artificial reverberation on recorded there, says producer Katz. By contrast, large spaces like the stage at Maitland Studio in New York have to be deadened to increase the perceived intimacy of the recording.

Continued on page 38

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ANTHONY

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# JAZZ

## CUTTING IT ONSTAGE

Continued from page 36

In either type of situation, the goal is to create a seamless performance document, according to Katz. To that end, he creatively cuts and pastes audience sounds to weave a unified concert recording whose sequence does not necessarily reflect the set list of the performance. Katz uses his New York mastering facility, Digital Domain, as a workshop to put the finishing touches on his recordings.



DMF's Tom Jung

While jazz artists and recording engineers agree that capturing the live feel of a performance is the ultimate goal, they disagree on their choices of recording format. Coleman prefers analog tape, praising the medium's sonic "warmth" and reliability, while Jung is a digital advocate who not only does the vast majority of his work in that domain, but even pioneered digital recording while at BM as the 70s.

But Coleman, Jung and every other reputable artist and engineer agree that all good live jazz recordings, regardless of format or technique, must capture the spontaneity that is essential to an improvised art form. ■

## REPEAT BEAT: REISSUES

Continued from page 34

At Verve, coming off a 50th-anniversary celebration that witnessed a flood of reissues, director of catalog development Michael Lang admits, "Verve is not a catalog that is looked at for acid jazz. It is, however, an incredibly diverse and, almost more importantly, accessible catalog."

While Verve will lead the soul-jazz buyer with a two-CD Jimmy Smith collection in September, the company this year will issue some 65 catalog titles aimed at a multitude of inner-gear tastes. Highlights will include a two-CD Charlie Parker retrospective, "Configuration: The Best Of The Verve Years," timed to coincide with the saxophonist's 75th

## EUROPE'S SUMMER CONCERTS

Continued from page 32

up-and-coming artists such as Ray Hargrove and Rodney Kendrick.

The festival route is a proven tool in artist development. Blue Note used it to great effect as part of its international success story with Cassandra Wilson's "Blue Light: Till Dawn," for which the label claims European sales of some 80,000. "We had a nice three-stop plan with Casuarina," says Conroy. "It started with club dates, went on to the festivals, then onto theaters. It was all done seasonally through the year, and the results are now proven, with a huge-selling record. Festivals certainly played their part."

## EXPOSURE FOR INDIES

Independent labels also use festival exposure to their advantage—such as Heads Up, whose new signings, the Caribbean Jazz Project, has its debut release out this week. The group consists of Pasquito D Rivera, Andy Narell and Dave Samuels and has festival appearances booked through July, having started June 30 at another Swiss event, the Lugano Jazz Festival, and moving on through such events as the JVC Festival in Paris, Jazz Festival and others, closing in Munich.

birthday (August), "Biska Works," a two-CD set featuring Dizay Gillespie's famed State Department band (August), and a two-CD Louis Armstrong compilation, "Let's Do It" (September).

Two major Verve boxed sets are planned: a staggering 16-CD Bill Evans project (tentatively in September) and "Blues, Boogie And Bop: The 1940s Mercury Sessions," a seven-CD all-star set compiled by Japanese archive Nippon "Bosman" Koyama.

The release schedule has sparked new activity at two imprints that have been dormant in recent years. GRP has just relaunched the Impulse! rubric with the re-release of three remastered John Coltrane classics. (For further information on these titles and Rhino's massive box of Coltrane's Atlantic work, see Joe Goldberg's story in this Spotlight.)

GRP senior VP of marketing and sales Jim Cawley says, "This is our commitment to rebranding the titles and bringing them up to a state-of-the-art condition." The Impulse! releases will continue in August with titles by Archie Shepp, Sonny Rollins, Oliver Nelson and Charles Mingus.

GRP also oversees the Decca catalog and celebrated Black Music

At GRP's office in London, marketing director Ann-Therese O'Neill says that the label will make the most of valuable showcase time at the North Sea Jazz Festival for two bright hopes, Fredson Avery and Dana Krall. "It's a great opportunity, because over 40,000 people go to that festival," she says. "Otherwise, we could have great difficulty getting that sort of exposure."

The influence wielded by the festivals is only increasing, according to O'Neill. "I think they all still have the relevance they've always had, North Sea and Montreux being the most established and recognized. Paris in Finland is an important one as well."

## KING, DOC AND BROTHERS

GRP will also have the Brecker Brothers, B.B. King, Dr. John and Arturo Sandoval on the circuit this season, and, although George Benson's label debut won't be until later in 1995, he'll be on the festival route too.

"It's an opportunity to keep his image alive and get him back into some areas where he'll be appearing later in the year," says O'Neill. PolyGram's Koko Sunkus says the rewards that festival activity can bring: "When you have showcases where you do have a record to push, you do see an immediate reward in sales. Retailers are much more responsive—it makes a huge difference, actually. If you get a bit of momentum, a record can roll on quite handsomely for a period of time." ■

Month Quetz) with the release of three Decca packages: the two-CD "I'll Be Seeing You: A Tribute To Carmen McRae," the four-CD Ella Fitzgerald box "The Early Years" and a single-CD duet edition of Billie Holiday's Decca sides. A comprehensive four-CD Fitzgerald overview, "Ella—The First Lady Of Song/The Decca Years," is due in August.

## FATS, JELLY AND JAZZ-ROCK

RCA's Bluebird imprint has also latched onto gear, fulfilling what RCA director of jazz & progressive A&R Brian Bacchus says is a new objective: "to establish ourselves as a jazz label with a rich catalog."

Due immediately from RCA and Bluebird are two "Jazz Tributes" volumes aptly devoted to Benny Goodman and Ellington (July), reissues of albums by Joe Williams, Gary Burton-Sonny Rollins-Clark Terry and Coote Williams (August), and a series of "Jazz Cafe" budget interpretations organized along thematic lines (August). A two-CD RCA jazz overview and new packages devoted to Pat Metheny, Art Blakey and Jelly Roll Morton will appear this year. Bacchus says he also wants to mine such '60s RCA jazz and jazz-rock acts as Gil Scott-Heron, Brian Auger,

Continued on page 60

# hip jazz at its best



## TAB TWO: new album "FLAGMAN AHEAD"

"Sexy Jazz meets Hip Hop and explodes into Hip Jazz"

(M 3 Magazine/Singapore)

"They are totally different" (Jazz Life/Tokyo)

"They have reshaped Jazz" (The Straits Times/Singapore)

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# MoJAZZ: Blowing Up Mo' Motown History

Until the inception several years ago of MoJAZZ, it's interesting that Motown, the label that changed the face of pop music for almost four decades never made any serious inroads into that music so identified with black musicians—jazz.

It was the brainchild of then executive vp, Steve McKeever and in president/CEO Jheri Busby's viewpoint, it was created "as a bold experiment in music. The label was conceived as a vehicle for experimentation in music; a label without limitation or walls."

Once begun, things didn't just ease elegantly along. They were making up for lost time, running the race as hard as bebop and but still as cool as jazz gets in the wee small hours of the morning. And like the Motown of old, MoJAZZ had some tippy-turvy notions on its mind.

Helmed by young executives who think "MoJAZZ is mo' than just jazz," the label seeks to change the way the larger world perceives the art form. They wish to have jazz embraced back in the '60s and '70s when the legendary label helped move R&B into the mainstream. Now, MoJAZZ is doing its own share of changing things. As they are fond of saying around the halls of MoJAZZ—

it's building a bridge because it's the "New Face of Jazz."

If jazz purists are a little mystified at the young lions at MoJAZZ, they shouldn't be. After all, isn't jazz continually re-defining itself. Should it be limited to the few? Not in the opinion of Bruce Walker, MoJAZZ's general manager and Motown A&R vp. "Basically our acts have an urban slant and are delivering urban contemporary jazz. Let's face it, the music of Norman Brown reached a wider audience. But you can't say it's not jazz. It is."

Guitarist Norman Brown truly earned his nickname *Stormin'* Norman when he became MoJAZZ's premiere artist. His debut album hadn't hit the streets yet when the word began to spread about his talent. Robert White, the original guitar player for the now legendary Motown Funk Brothers' band had played jazz guitar for years before joining Motown. He said, "That Norman Brown is a bad kid, he burns up the fretboard. He's sweet." That debut album *Just Between Us* sold 131,000 copies, the follow-up LP *After The Storm* tripled that and the third, eagerly awaited, is expected to ship gold by the crew at MoJAZZ. After all, so many more people know about the guitarist now. Brown has been crossing continents, wowning crowds, attracting that "wider audience" for jazz. His R&B steeped jazz is powerful enough to build a bridge like the Golden Gate, and is likely to be decorated all along its span with trophies. He's made quite a splash, including earning kudos everywhere, knocking out the other contenders for the Soul Train win as Best Jazz Album of the Year with *After The Storm*.

People who've known about jazz since before World War II can be comfortable with at least one artist on MoJAZZ. If you can imagine such a "first," picture being in the first racially integrated group of jazz musicians EVER. That was the Benny Goodman Quartet with Goodman, Teddy Wilson on piano, Gene Krupa on drums and Lionel Hampton on the vibraphone. The year was 1936; the beginning of the Swing Era and that group became the premier jazz group in the world, with classics such as "Moonglow," "Dinah," and "Vibraphone Blues." Hampton is signed to MoJAZZ and his six decades of musical history is being honored with *For The Love Of Music*, an album produced by the 85-year-old true legend, with a little producing assist from Stevie Wonder, Gary Haase and Richard Berg.

Doc Remer, national director of promotion and marketing excitedly describes the project. "We wanted to do an album to bring the music of Lionel Hampton into a contemporary vein. We wanted the world to hear for themselves the

music of this real legend whose name they may have only heard. Everybody is on the album—it's a true tribute!" Those "everybodies" include Tito Puente and his Latin Jazz Ensemble on Stevie Wonder's "Don't You Worry 'Bout A Thing;" "Gossamer Wings," written by Chaka Khan and George Reiter, features Chaka. There's a new version of "Hamp's" timeless classic, "Flying Home," featuring Joshua Redman, Patrice Rushen and Ndugu Chander; "Gates Groove," written and produced by Stevie Wonder, features Stevie, Joshua Redman, Patrice Rushen, Ndugu Chander; "Time After Time" features Wallace Roney, Ron Carter and Roy Haynes; "Jazz Me," features Norman Brown and Johnny Kemp; Billy Strayhorn's "Take the A Train," features Dianne Reeves; "Sweet Lorraine," features Wallace Roney, Ron Carter and Roy Haynes; Michael Jackson's "Another Part of Me," features Grover Washington, Jr.

The great vibraphonist both sings and plays on the album and it includes a tune written by Hampton called "MoJAZZ." It's clear to see the young men at the label are in awe of Hampton. "Imagine all the music he's played, the places he's been and the people he's seen," says Eric Talbert, associate director. True. Think of the music he's made since he formed his own band—before World War II. Dozens of now-legendary musicians played with him: Charlie Parker, Dexter Gordon, Wes Montgomery, Clifford Brown, Quincy Jones; the singers include Dinah Washington (whose name he changed from Ruth Jones), Betty Carter and Aretha Franklin. They've got Great Vibes about Hampton over at MoJAZZ.

While MoJAZZ speaks of its desire for the contemporary, it is also home to the very traditional, gifted pianist Eric Reed. His two albums, *It's All Right to Swing* and *The Swing* and I were produced by one of the sons of the Marsalis jazz dynasty, Delfeayo Marsalis. The latest LP features eighteen tunes, complete with fifteen originals. The album is complex and dynamic. Reed is a thoughtful, extraordinary musician. The development of his sound, they say, has been both evolutionary and emotional. He has toured with tenor saxophonist Joe Henderson and trumpeter Freddie Hubbard and played with the big bands of John Clayton and Gerald Wilson. It was his work with Wynton Marsalis that thrust him into the public's eye. For Reed, swing is the big tent from which jazz emerges. He identifies himself so thoroughly with that elusive quality that he becomes one with it and the album becomes a richly satisfying musical autobiography.

**MoJAZZ**

©1995 Motown Record Company LP



## ADVERTISEMENT

Then there is the young trumpeter Pharez Whitted, who feeds the fire of jazz tradition. His eponymous self-titled debut release revealed a melodic, groove-conscious player with authority. He's an associate professor of music, teaching jazz theory at Ohio State University. So here's a man with something to say about the boundaries of jazz: "Jazz involves use of more theory than any other music. It applies to the quality of the performance, the amount of scales, patterns and chords. It's to whatever degree the musician will take it." Helping this musician to take it wherever he wants it to go on his next album will be its producer George Duke.

One of the moves that made elite question the sanity of **MoJAZZ** was the signing of the Phoenix Suns' Wayman Tisdale. Many thought this was a gimmick, that is until they heard more. He's a songwriter/producer/bassist/performer with some strong music credentials as well, having written songs for the Winans, SWV, Philip Bailey and others.

Tisdale was actually playing bass long before he was playing basketball and dreamt of touring the world as a musician. It's just that he grew two feet in one summer and his plans changed. But after ten years in the NBA, Tisdale still felt just as strongly about his desire to record and perform. So he actually made his own CD with his band, The 5th Quarter, and was passing them around wherever the team was playing. Someone in Los Angeles got hold of one of the CDs and took it to Steve McKeever. One week later Wayman Tisdale and the 5th Quarter were signed on to **MoJAZZ**.

Perhaps the tallest professional bass player at 6' 9" Tisdale is "very pleased with **MoJAZZ**. I see it as a progressive label, with a young staff who is able to reach a young crowd." In his opinion, "it's a label coming from a different angle than traditional jazz labels."

Thanks to Bruce Walker, "the hardest working man in the music industry," and the **MoJAZZ** staff, Tisdale thinks his music will be heard by everyone.

What they'll be hearing is called *Power Forward*. Key songs to look forward to are "Jazz In You," (Tisdale's reworking of Babyface's "Cool In You"), "Back Home," and "Danger Zone." Wayman has had his hands on the whole project, writing and producing almost all the songs on the album.

He brought a handful of other artists to play along, including Brian McKnight, Marcus Miller, Penny White, Kenny Garrett and J.R. Swinga, who produced the first single, "Circumstances." He also had

One of the prime purveyors of a new kind of jazz is the saxophonist J. Spencer, who—like the genre itself—is in transition. His second LP for **MoJAZZ** is *Blue Moon*...but it is not the Blue Moon of doo-wop fame, but rather some lyrical observations about rarities in life, such as how things happen...once in a Blue Moon. Spencer has changed-up from the hip-hop feel of his first LP and gone into a self-described mode as a maker of R&B, urban jazz. This young man with a horn has a deep and abiding respect for his forefathers of jazz in substance and style. He cites the great Duke Ellington's response to a question about his splendid attire, "This is the music of my people and it should be dignified." As a young brother, J. translates that as "I'm representing jazz and jazz music is classy." So he has foregone the baseball hats of old, and "Duked-up," so to speak. He would like to tailor himself after Quincy Jones, who, he says "knows his jazz history and roots, but at the same time is familiar with all parts of the industry." J. can't wait to start touring in support of the new album. On stage, he wants to dazzle the crowd, connect with the audience and "have a party, enjoy each other and get deep together."

Other plans according to Walker are "a new album from Foley." Foley, Miles Davis' musical director for seven years made his debut on **MoJAZZ** with an album called *7 Years Ago...Directions in Smart-Alec Music* which ran from avant-garde and orchestral jazz to straight ahead R&B, with a little bit of funk to round things out.

Walker is very excited about the young lady he signed to the label, Ronée Martin. "She is jazz, she is R&B, she is soulful. She's our Anita Baker, Toni Braxton calibre of singer, but she's also funky. Her album was produced by Keith and Kenneth Crouch and she's managed by Michael Williams, who manages the Cuthbert brothers and also managed and broke Brandy." The first single is called "Anything For You," and the entire album is so accessible it's being released on **Motown/MoJAZZ**. The theme of the album is the many faces of love.

Walker reports there is a new concept called "**MoJAZZ on Deck**," which is basically a distribution deal for existing product. "The first of those releases is a single from saxophonist Daryl Chinn. It's a remake of Earth, Wind & Fire's 'Fantasy' with guest performances from Gerald Albright, Norman Brown and Philip Bailey.

And, finally, Walker points to the link between the Motown of old and the **MoJAZZ** of today. "Just like in old days, the Temptations' rode around the country in that old station wagon and roomed two in a room, our new group Impromptu 2 is doing a 40 city tour, riding in a van and doubling up." Will the music of **IMPROMPTU 2** last down the decades as the Temptations' music has? Their sound is capturing "a little bit of rap, a little bit of jazz and a little bit of R&B," says Sean E. Mac. The album title is *You're Gonna Love It*, and according to trumpeter Johnny B, "We want to set trends, not follow trends. A rapper that sings and a trumpet player that sings in one group. We have it all in one!" It would seem that **MoJAZZ** is mo' than just jazz and the bridge is one that will span generations.

These aggressive young men want to change the way the larger world perceives jazz, and have it embraced as music everybody can enjoy, just as **Motown's** brand of R&B was embraced back in the '60s and '70s. **Motown** moved R&B into the mainstream. **MoJAZZ**



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## 'Squirt TV' Host Goes Behind Camera After Starting Own Show, Then Now Directs

BY BRETT ATWOOD

**LOS ANGELES**—Sixteen-year-old Jake Fogelhost is giving his elders in the music video industry a run for the money. The young and sarcastic host of the New York-based regional music video show "Squirt TV" is embarking on a second career as video director.

With major-label videotapes by modern rockers Wax and Phunk Junkies to his credit, Fogelhost recently joined Hollywood, Calif.-based Satellite Films. "It is something that I expected to do later in my life," says Fogelhost. "I can't believe that I'm doing it now."

The journey from typical teenager to music video prodigy has been a quick one for Fogelhost, who says that his interest in video production began when he was given a home video camera as a gift at age 10.

At age 14, Fogelhost founded the modern rock video show "Squirt TV," which is taped weekly from Fogelhost's bedroom and airs Mondays at 12:30 a.m. on public access television in Manhattan.

The show has picked up a considerable following in the area.

"I just started off as a complete goof," says Fogelhost. "I wasn't trying to do anything overly ambitious. Kids my age and adults just started to watch it."

The music industry started watching, too. The Beastie Boys, Weezer, Wren, and Wax are among the acts that have been interviewed on the show.

Wax bashed Barbra Streisand says the visit to Fogelhost's house was frighteningly friendly.

"I remember when we first went to the 'Squirt TV' taping at his home, and when his mother had prepared peanut butter and jelly sandwiches and cookies for us," says Outkast. "It was really great."

Wax decided to let Fogelhost direct its newest video, "Who Is Next," after its appearance on the show.

Wax vocalist Joe Sib says the band immediately bonded with Fogelhost. "Jake carries himself like a 36-year-old, but he is in a 16-year-old's body. Everyone is just really respectful of him. He just understands what our band is

about."

Wax drummer Loomis describes Fogelhost as "a genius. His age means nothing to us."

For his video-directing debut, Fogelhost teamed with veteran video director Spike Jonze, who directed Wax's last video.

"The best part about it was that Spike really let me do it myself," says Fogelhost. "He pretty much stayed out of it and gave me full directing credit."

Fogelhost recently finished shooting his second video—"Snapped" by the Phunk Junkies—without Jonze. "I was just walking around [Satellite Films' office] and I overheard some of secretary ask, 'Is that young kid supposed to be in here?'" says Fogelhost. In the future, he says, he wants to pursue feature film and television work. Fogelhost has made a handful of appearances on the since-cancelled "Jon Stewart Show." He also participated in an hour-long special on Comedy Central and hosted a segment of MTV's "Spring Break" broadcast.



WAX

## PRODUCTION NOTES

### LOS ANGELES

• Original Film director David Hogan filmed Bruce Hornsby's "Walk In The Sun." Jack Hardieke produced and Martin Coppin directed photography.

• IV Example's "From The Fool" clip was filmed by Al G.

• Michael Wall's "Wind Whys Acoustic" video was shot by Annalee Benson for Industrial Artists.

• Okuwah directed NRG's "Ain't No Love" clip, which features Big Bad rapper MC Elite. Gary Rapp produced for Power Films.

### NEW YORK

• Even Bernard shot and produced "Lost Days" for Capital rap act the Beastie Boys.

• The husband and wife team of Amanda Scherer-Demme and Ted Demme directed the streetwise "Savage Nite Fever" clip for Lords Of Brooklyn.

• David Nelson directed the video for Kut Klose's "Lovely Thing." Arlene Donnelly directed photography.

• She b. Inc. director Elizabeth Bailey recently completed the music video for Cheryl Crow's "Can't Cry Anymore." The project was produced through Stable Films.

### OTHER CITIES

• Tony Vega directed Hum's "Stars" for Ohio Girl Co. Valentine Pollock directed photography for the Champagne, Ill., shoot, which was produced by Mark Kaighon.

• Gerry Wenker shot music videos at the Glam Slam club in Miami for the artist formerly known as Prince's "Pussy Control" and New Power Generation's "The Good Life."

• Director Jamal Henry and producer Christopher Lewis teamed for Mr. Kru's "Born Thrust" clip, filmed at a cemetery in Decatur, Ga. The video is a production of Film Noir Group Inc.

• LaFace rap act Goody Mob's "Cell Therapy" video was shot by Darren Lavett in Atlanta for Squak Pictures.



**Walking West.** MCA Nashville artist Tracy Byrd stands in front of a San Antonio, Texas, roadhouse between takes of his latest clip, "Walking To Jerusalem." Director Gary Wanner is preparing a shot for the Planet Pictures film, which is produced by Robin Benford.

## MTV Slices Ice On Dole; Virgin Execs Jump to WB

**KISS MY DOLE:** Ice-T's unpopular political run against Senate Majority Leader Bob Dole was mysteriously deleted from the June 15 telecast of the MTV Movie Awards, which had been taped earlier in the week.

The rapper, who was presenting the award for best action sequence, veered from the show's script and began to denounce Dole's recent attacks on rap music. "[Dole] can kiss my ass," Ice-T said from the stage.

A spokeswoman for MTV says that the statement was edited out of the show because it "failed to meet broadcast standards."

**FELDMAN AND VEENEY** Hop: Two Virgin video promotion executives are making the move to Warner Bros. Records. Virgin senior director of national video promotion Lori Feldman hops over to Warner Bros. for VP of video marketing and promotion duties, while Virgin's manager of national video promotion Ricky Veenevy jumps to the bunny label for associate director of video marketing and promotion duties beginning Monday (35).

**TNN EYES THE ROAD:** The Nashville Network is negotiating to pick up certain rights to the syndicated country music show "The Road," according to a source at the channel. The show, which was produced by High Five Productions and syndicated by Tribune, halted production earlier this year.

In other TNN programming news, the channel has announced that it will be airing the long-running "Hoe Hiv." The carnal TV show has been on the air almost continuously since it debuted in 1969. Re-run of the show was most recently aired Wednesday nights on TNN.

**CMT GOES TO BRAZIL:** Country Music Television has signed a long-term agreement with TV Abria, which will distribute CMT on its owned and affiliated cable systems throughout Brazil, effective Saturday (11).

CMT has been accessible in Latin America since April 1, when it launched its English-language service there.

The TVA deal is expected to extend the signal to approximately 350,000 households in the country, according to Tom Hawley, CMT VP of international distribution and special markets.

However, that just scratches the surface of the Brazilian population, which is approximately 150 million. Hawley estimates that there are about 31 million households with television sets in Brazil, where cable television is considerably less commonplace than in the U.S.

"It's a low base, but we are hitting the most cable markets with the greatest capacity for viewership," says Hawley, estimating that the channel could reach as many as 6 million viewers by the year 2000.

Program content for the Brazil broadcast will continue to echo its U.S. counterpart, says Hawley.

"There is the possibility that we will begin to include some regional artists in the future," he says.

**XLTU DEBUTS:** Orlando, Fla., radio station WXXL (XL 106.7) is branching out into the music video world. The top 40 station announced "XLTU," a weekly music video show, June 9.

"XLTU" airs Fridays at 11:30 p.m. on a local Orlando broadcast station known as "Rainbow 65." WXXL night personality Kid Cruz hosts the half-hour show, which plays clips for songs that are also airing on the radio station.

"We have been wanting to do something like this for a long time," says XL 106.7 PD Dave Demer, who is also producing "XLTU."

"It is totally cost-effective for us. The production company and the television station split the ad revenue, while we use the TV show to further expose our radio station. It's like a free half-hour commercial for WXXL."

**MVA BASH:** The Music Video Awards is holding its "Semi-annual Tri-Coastal Bash" on Thursday (29) in New York, Los Angeles, and Nashville. The event offers a chance to meet other professionals in the music video industry in an informal environment, says MVA president Sen Ferrell.

New Yorkers can attend the function at the upstairs bar at Jekyll & Hyde, located at 91 Seventh Ave. S., from 7-8 p.m.

In Los Angeles, the gathering will be held at the Cat & Fiddle at 6380 Sunset Blvd., also 7-9 p.m.

The Nashville event will take place at Sammy B's at 26 Music Square E., from 5:30-7:30 p.m.

**TV IS WORN, BUT NOT OUT:** A representative from CMT and TNN says the channels plan to stick by country artist Ty Herndon, who is facing charges of indecent exposure and possession of a controlled substance following his arrest June 13 in Fort Worth, Texas (see story, page 14).

There have been no viewer complaints about the singer, who is getting video airplay with "What Matters Most" and "I Want My Goodbye Back," says a spokeswoman for the channels, owned by Gaylord Entertainment Co. and Group W Satellite Communications.



by Brett Atwood



## MERCURY'S BRADY BUNCH PUSHES NEW SET

(Continued from page 18)

lowers me rather than the following the drummer. I like to be free to vary the tempo and the dynamic within the song and control that variance myself rather than have what I do be determined by the drummer's rhythm.

"So the way we recorded this album for the most part was to have solo performances by me, either on guitar or piano, and then add bass and drums on top of that—which was a major breakthrough for me."

On many of the "Spirits Colliding" sessions, Roy Wooten, master of the electronic hand-percussion drum kit "drumitar"—used with Bela Fleck's band, the Flecktones—supplied the beat. "He adapted to what I needed, growing along after the fact," says Brady.

Other support musicians on the album include banjoist Fleck and Flecktones bassist Victor Wooten, as well as Irish players, including accordionist

Sharon Shannon. Brady's 17-year-old daughter Sumb debuts on backup vocals, mixed in with those of Andrea, Caroline, and Sharon Corr of Irish pop group the Corrs.

Another change evident in "Spirits Colliding" is that four of the 11 tracks are collaborations, one each with songwriters John Prime, Michael O'Keefe, John O'Kane, and Mark E. Nesvin. "I've been a solo writer the last 15 years—an isolated, lonely outcast—and felt

that if I started working with others, it would stretch me into musical areas I might not get into if I was just on my own. It turned out to be the case."

The finished product, Brady adds, is his "most varied set of songs" ever, with "a lot more dynamic range between songs, and even within songs." And having just completed a U.K. tour backed by drums, bass, and keyboards, he notes an additional "crucial" difference this time out.

"I've come out of the closet as a guitar player on this record and tour," he says. "I'm always known as an acoustic guitarist, but I played almost all the electric guitar parts on 'Spirits Colliding.' It took me a little while to get the feel of electric guitar, but now nothing stops me! And while the vast majority of the set is still acoustic-based, I think people are slightly intrigued to see me stretching in other directions."

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## SHELTER'S 'MANTRA'

(Continued from page 19)

phasizing small, heavy stock posters. Simon notes that the label has already begun running taser ads in punk, hardcore, and skateboard fanzines and will follow those with album ads and co-op ads surrounding the fall tour.

Because Shelter tries to play exclusively at all-ages shows, Simon acknowledges that finding appropriate venues will take some extra attention. "It's not all that much more difficult," he says. "You have to have a cooperative understanding between the band, the booking agent, and the label—and not take anything for granted."

College radio will be Rodrunner's first priority, according to Simon, who notes that the label will augment its own efforts with the college department of McGahey Promotions. "We'll hit modern rock and AOR soon after the album is out," he adds. "I think the formats have enough in common at this point to allow either to play Shelter."

That wasn't always the case. Cappa formed Shelter just over three years ago, following a long sabbatical on an Indian ashram. Both he and Rodrunner were previously members of Youth Of Today, a seminal New York hardcore band that was a leading proponent of an ascetic, straight-edge lifestyle.

"The whole sex, drugs, and rock'n'roll lifestyle kind of disgusted me," says Cappa. "We really reacted to that."

Between Shelter duties, Cappa will oversee all signings to Supersoul. He's already proven prescient in that area, having signed bands like Quicksand and Sick Of It All to his own Revelation and Equal Vision labels long before they received corporate attention.

"I never really knew the music business until this year, other than from us ever worked with managers or lawyers or contracts," he says. "In that way, this has been an education."

Both Cappa and Simon view Supersoul as a long-term project, with further releases likely to appear in the new year. "It may take a while to sign more bands, since I want to focus on Shelter first and foremost," says Cappa.

"Working with a label like Rodrunner has been great," he says. "If you want to build a house, you can do it all yourself, which might take 25 years, or you can get help from people who know what they're doing without telling you how to do your job. That's what this has been like."







# Billboard Hosts Industry Leaders In Hong Kong



Billboard Music Group president Howard Lander, left, relaxes with MIDEAM's executive lineup. Shown, from left, are director of international sales Christophe Buis, programme director Olive Thomas, senior VP of strategy and diversification Brigitte Chantreau, and chief executive Xavier Roy.

**HONG KONG**—Billboard hosted its annual "International Days" reception here May 21, on the eve of the first MIDEAM Asia. Approximately 150 guests from the Asia-Pacific entertainment industry gathered at the Cafe Deco on the island's Victoria Peak. The following morning, Billboard associate publisher Michael Ellis held a seminar on the magazine's charts at the Hong Kong Convention & Exhibition Centre, the site at which MIDEAM debuted its Asian event. (Photos: Andy Short)



Billboard associate publisher Gene Smith, center, welcomes, from left, Nicky Lotterion, Channel V's head of promotion and publicity; Susan Azyo, head of creative strategy for TNT Asia; David Holloway, director of business development for BMG International's Asia-Pacific division; and David Lotterion, regional director of BMG Music Publishing Asia.



Billboard's Gene Smith, center, and Grace Ip greet Warner/Chappell chairman/CEO Les Bider to the Victoria Peak scene.



Getting together at Victoria Peak are a cross section of Asia-Pacific music industry executives. Pictured, from left, are Vinny Longobardo, VP of programming and production for MTV Asia; Greg Rogers, senior VP of MCA Music Entertainment International; David Holloway, BMG International director of business development for Asia Pacific; David Blend, BMG International director of strategic marketing for Asia Pacific; Peter Jamieson, president of MTV Asia; and Peter Hebbes, managing director of MCA Music Australia.



Keith Cahoon, right, Far East managing director for Tower Records, scans the latest Billboard with Grace Ip, the publication's Southeast Asia marketing representative. At left is Tower's GM for Asian development, Bob Kaufman.



Sony Music Asia executives Andy Yvass, left, and Martin Davis talk shop at the Cafe Deco. Davis is the division's senior VP; Yvass is its director of marketing.



Haruhiko (Henry) Kaneko, right, director/assistant GM of the international division of Japan's Avex Trax, welcomes Holly Tan, GM of the company's new Hong Kong branch.

Kim Frenszewicz of Australia's MMA International, right, relaxes with Billboard International editor in chief Adam White.



EMI Music regional managing director Lachlan Rutherford, right, plays it cool with music TV rivals Vinny Longobardo, left, VP of programming and production for MTV Asia, and Don Ayley, GM of Channel V.



After helping to coordinate a year of rapid expansion for Channel V in Asia, PD Darren Childs, left, gets some decidedly nongate advice from John McEwan, a partner in Hong Kong law firm Healders, which staffed the legal center during MIDEAM Asia.

EMI's Herman Ho, left, and Hung Tik, center, take a break with Warner/Chappell's Henry Hui. Ho and Tik are managing directors for EMI in Hong Kong and Taiwan, respectively, while Hui is the music publisher's managing director in Hong Kong.



Peter Ikin, senior VP of international marketing and artist development at Warner Music International, left, ponders the words of Peter Hebbes, managing director of MCA Music Australia, center, and Niki Turner of PR firm Niki Turner Associates, Sydney.



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# Italy's Music Industry Rises Above Political And Economic Uncertainty

## More Talent Pool And Thriving Dance Scene Strengthen The Business

BY MARK DEZZANI

**E**ven by Italian standards, it has been a turbulent year both for the country and the music industry, as both struggle to make the change from a system of comfortable, informal contacts to the roller-coaster of free-market competition.

Following the resignation last December of the unstable right-wing government coalition led by Silvio Berlusconi, an intense government with cross-party support has injected some confidence into the Italian economy. More cohesive left- and right-wing parties promise a more stable future after elections expected this fall or next spring.

Despite mixed but mainly gloomy economic signs last year, the Italian record industry has shown remarkable resilience. It managed to turn an ongoing sales slide of the past several years into a slight growth rate of 3% in 1994, albeit offset by the country's 4% inflation rate.

While Italy's economic growth reached 2.3% last year, mainly due to exports helped by the weakness of the lira, unemployment continued to rise, hitting 12.2% in January. Traditional music buyers have been hardest hit, by more than one in three young people are without regular work.

### TASK FORCE ON TACTICS

In a sort of back-to-basics approach, record company executives have reassessed their strategy with new market research tools. The IFPI-recognized trade association FIMI, for example, has established a task force to find ways to increase Italy's low per-capita spending on music.

"There is a truism which says that 70% of Italians listen to music, 30% participate mainly through karaoke, but only 10% buy records," says FIMI task force member Piero Le Faie, managing director of MCA Entertainment Italy, which opened for business in Milan just over a year ago. The task force has been given a mandate by its member companies to come up with a more accurate assessment of the country's music market. According to its figures, total sound-carrier shipments were put at \$365.6 million (\$85 billion) wholesale.

"The Italian market is much bigger than that," observes Le Faie. "Outside the official market, there is a parallel market. Publishers such as Ricordi and De Agostini are moving in through newsstand sales.

Then there are the importers, bootleggers and even radio stations that are moving in on established record company activities."

Meanwhile, the potential of new technology was a key motive in German multinational BMG's purchase last summer of Italy's largest independent record company, publisher and distributor, G. Ricordi, merging it with their BMG Ariola label affiliate, Franco Real, VP of the now renamed BMG-Ricordi, says that it

was a good deal for BMG, and not only because of Ricordi's extensive catalog of copyrights.

"We underestimated just how strong the Ricordi name is as a brand, and we intend to continue exploiting it as an autonomous operation," says Real.

As the previous president of FIMI, Real also initiated plans for an official sales-based chart compiled by Nielsen and financed by the record companies. The task has been carried to completion by FIMI's new president, Gerolamo Caccia Domestoni, president of Warner Music Italy and managing director of Warner's Italian affiliate, CGD/East West.

Caccia Domestoni says he has achieved his primary objectives in the past year as FIMI president. "It couldn't have been a more positive year," he says. "We modified the statutes to guarantee smaller companies an adequate representation, which brought us many new members from the independents association (AIFI), increasing our combined members' market share to 90%."

"The new chart has been widely accepted," he continues, "increasing the promotional space for music in the media. Our next objectives are to create a data flow of reliable market information and to develop new points of sale, including hypermarkets and mail order, to increase the market."

Following a dearth of major releases from domestic artists in 1994, this year has brought new albums from Zucchero (Polydisc), Gianni Nanmini (Polydisc), Mango (EMI), Pao Daniele (CGD/East West), Marco Minniti (Ricordi/BMG), Franco Battiato (EMI) and Lullità (BRA/EMI). While no new domestic titles

have reached the million-unit mark, the industry is content with sales of 250,000 to 500,000 units for major acts.

Also, the intensive A&R efforts and investment of recent years has begun to bear fruit. The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia (BMG) and Spagna (Sony) and helped launch newcomers Neri Per Caso (Eury/Sony) and Gianluca Grignani (Polydisc) with double-platinum albums (200,000 units). The festival also showcased a host of promising new artists, including Gloria (MCA), Daniele Silvestri (Ricordi/BMG) and Massimo Di Cataldo (Sony).

### DANCING TO THE TUNE OF INDIES

The sustained success of Italy's thriving dance scene has continued to elude Italy's major labels, remaining the domain of the independents. Whiffled 2+Energy, Corina (DWA), Ice MC (DWA), Blue (Flying) and Alex Party (Flying) are among the considerable number of Italian dance productions to chart internationally. With dance compilations often selling up to 200,000 units apiece, the pressure is on the majors to get a slice of the action.

"The only way for the majors to enter the dance market is by becoming a shareholder in an existing indie," says Roberto Cincio, managing director of EMI Italy, whose parent company is negotiating to buy out the Brescia-based label Media Records, a consultant but maker with the Capella and Clubhouse projects. "Even with new decentralized structures, the majors just cannot react as quickly as indie, which is vital for the dance scene," says Cincio.

Adrian Bernick, managing director of Polydisc Italy, has shown another way the majors can enter the dance scene. "We personally visited the principal dance indies and picked up the licensing and distribution deals for albums from successful dance acts who have shown a strong potential for pop crossover, including Whiffled and Ice MC," says Bernick.

Although a number of key independent labels (Ricordi, RTI Music, Sugar, Insieme and Medial) have signed up as new members of FIMI within the past year, the independent label trade association AIFI remains buoyant, according to its new president, Franco Domestoni, managing director of Full Time Productions. "We have new companies forming and joining all the time," he says. "And besides assisting the

The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia and Spagna and helped launch newcomers Neri Per Caso and Gianluca Grignani with double-platinum albums.

important dance labels, we are also representing producers and artists who are following the growing trend of managing their own repertoire and rights, including Giorgia and Neri Per Caso."

Nigles-based Flying Records, an AIFI member, is demonstrating diversification within the indie fraternity. While some dance labels have added mainstream presence, Flying has added domestic rock and acid-punk acts to its multi-label dance empire.

"We like to say that we are the smallest major and the biggest independent," says Angelo Tardio, managing director of Flying, who is licensing international product as well as developing specialist domestic repertoire. "We started off as an indie, but now we are doing the same thing as a major with an efficient distribution network and sales force. But alongside the essential infrastructure we are very much aware that it's the music that moves the market."

Carlo Alberoni, managing director of the Milan-based indie Vox Pop, has believed for years that developing diverse new acts is the key to expanding Italy's music market. "I want to discover the new Italian pop," he says. Many of Alberoni's A&R discoveries have been signed by or licensed to major labels: the techno-pop outfit Mau Mau (Vox Pop/EMI), Africa Unite (Vox Pop/Flying/BMG), C.S.I. (Black-Pop/EMI), Vox Pop's latest adventure in the sub-label Alchemie Industries, specializing in the hyper-rare electronic sound popularized by such Berlin outfits as The Orb.

*Continued on page 80*



Neri Per Caso



Gianluca Grignani





# On The Radio

It Was 20 Years Ago Today That Private Radio Began To Play

BY MARK DEZZANI

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of

the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

**T**wenty years ago on the roof of a high-rise apartment building in downtown Milan, Angelo Berro staged an agitprop stunt that would have far-reaching political and social consequences in Italy. With a rooftop transmitter linked to a makeshift studio down on the building's first floor, Berro helped launch Radio Milano International, one of Italy's first private radio stations, on March 17, 1975.

"Before private radio started, there were just the state broadcaster RAI and a few local cable TV experiments with wires strung between balconies," says Berro. "What we did back then is directly connected with the present media and political situation here in Italy."

The turning point for the operation came after one month on the air, when Radio Milano International's equipment was confiscated by the state regulator. A subsequent court ruling ordered the return of the

seized material—sparking the launch of hundreds more local stations. Further raids followed, leading to a landmark Constitutional Court decision in June 1976, which ruled that local broadcasting was a constitutional right for Italian citizens.

This year, Radio Milano International—now known as the 101 Network—marks its 20th anniversary as a pioneer of commercial radio in Italy.

"Before private radio existed, 90% of the music played on Italian radio was Italian," recalls veteran DJ Federico Van Steegren (known to Italian listeners as Federico the Flying Dutchman). At that time, Van Steegren was working on one of the only commercial stations to reach Italian audiences, Radio Monte Carlo, which, beginning in the mid-'60s, beamed a daytime AM service into Italy from the principality of Monaco.

"It's hard to imagine how isolated Italy was back then," Van Steegren recalls. "International has played on the radio were usually cover versions by Italian groups like Dik Dik, Profeta and Nomadi. That was due to the politics of the record companies at the time."



Angelo Berro, father of Italian radio

The mid-'70s were also a time of social unrest in Italy. An institutionalized Communist party had won control of the country's cultural agenda from the Christian Democratic rightist regime, which had preceded Italy since the end of World War II. "The left was very militant, and, for several years, major foreign bands boycotted touring in Italy," notes Van Steegren.

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

## THE AWAKENING

"Private radio really awakened public tastes to international music," says Gianluca Costella, who started his own station in Milan in the late

'70s and is now co-recipient of the national Gold-Jornalismo Classic 103 network. "The American boss jocks [Bob Stewart & Bertie Brown] on Radio Luxembourg [heard on the AM airwaves at night in Italy], were our role models. When we got the chance to go on-air, there was severe competition among DJs to find the latest and rarest imported releases from the U.S. and the U.K."

While the FM band in major Italian cities in the late '70s boasted a diversity of stations, from the popular to the eclectic to

the specialist, the spectrum in the provinces was filled end-to-end with the sound of "Saturday Night Fever" and endless Bee Gees hits. Formosa were dictated by the tastes of the station owners, recalls Guido Morri, station manager at Milan's pioneering national private Network 105.

"When I started out as a DJ, there were no fixed formats," says Morri. "We just walked in for our shows with a pile of records under our arms. If the owner liked your music, you stayed. I was hired and fired by three stations in one week for playing The Clash instead of the Bee Gees." Morri started at the leading Milan/Lombardy regional station Studio 105 in the early '80s, as it was beginning its nationwide expansion to become Network 105. A personality-led Top 40 outfit, 105 was owned by Albano Carrisi, one of the first to test the unregulated status of pri-

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vide radio by expanding past local markets.

Today, Hazan owns three national radio networks, the maximum permitted under the media anti-trust law, which was passed in 1990. (During the same 'Wild West' market that preceded passage of that law, when frequencies were traded as freely as commodities, former prime minister Silvio Berlusconi also built his finest media empire, including three national TV networks, which he used as a launching pad into politics.)



The 1990 law effectively froze the media landscape, which had evolved from years of deregulated confusion, reduced the existing number of local stations from 4,000 to 2,000 and allowed the operation of 15 networks.

The emergence of national networks provided Italy's record companies with a more homogeneous vehicle for promotion. A synergy developed as record company advertising became a significant source of revenue for the eight major Top 40 radio networks—a fact reflected on the playlists.

Until recently, the format diversification to be expected among 15 competing networks had not materialized. Top 40, adult-contemporary, dance, gold and Italian music formats are now established and are being joined by emerging rock and talk radio syndication projects.

#### THE GIVE AND TAKE

A growing professionalism in promoting and marketing radio has also attracted a wider base of advertising, reducing the direct influence of record company patronage. Now that their earlier close relationship has turned a bit sour, record companies criticize radio for remaining too mainstream while program directors still lament record company influence on their playlists.

Adrian Berwick, managing director of Polydot, says the present radio situation is a disaster, inhibiting effective promotion and hampering the development of new domestic artists. "We have invested a lot in A&R on new rock artists, which rarely get an airing on the national private networks," says Berwick. "We are finding that local stations and regional rock outlets like Rock FM (Milan), Corera Radio (Trentino) and Radio Rock (Rome) are essential outlets, and we are investing more and more of our advertising budget in those stations."

Dance music has thrived through its close relationship with major networks. Italy's market leader, the Milan-based Top 40/dance network Radio Deejay, has an average daily audience of nearly 5 million and is home to a team of DJ/fans that includes Fargnola and Mofella. They

## ITALY'S TOP 10 PRIVATE RADIO NETWORKS

(Source: Audiradio Spring '95)

| STATION (BASE CITY)             | FORMAT             | TARGET | DAILY AUDIENCE | SELLING POINT                               |
|---------------------------------|--------------------|--------|----------------|---|
| Radio Deejay (Milan)            | Top 40/dance       | 15-25  | 4.75 million   | personality dance DJs                       |
| Radio Italia SMI (Milan)        | Italian music      | 15-45  | 3.97 million   | full range of domestic acts                 |
| Radio Dimensione Sanremo (Rome) | Top 40             | 18-25  | 3.68 million   | 50/50 mix of international & domestic acts  |
| Network 105 (Milan)             | Top 40             | 18-25  | 3.24 million   | afternoon rock show                         |
| RIT, 102.5 Hit Radio (Bergamo)  | Top 40             | 18-35  | 2.23 million   | concise, regular news updates               |
| Radio Motorclub (Monza/Milan)   | Adult Contemporary | 25-45  | 1.7 million    | regional news aired just before dance music |
| Radio Network (Linate)          | Top 40/dance       | 15-25  | 1.6 million    | personality by comic Djs                    |
| Roma FM (Rome)                  | European hit radio | 18-25  | 1.5 million    | R&B emphasis                                |
| 101 Network (Milan)             | Adult Contemporary | 25-45  | 0.9 million    | golden oldies                               |
| Classica 105 (Milan)            | gold               | 25-50  | 0.4 million    |   |

"[As DJs in the 1970s], we just walked in for our shows with a pile of records under our arms. I was hired and fired by three stations in one week for playing The Clash instead of the Bee Gees."

—Guido Monti, Network 105

turn out top-selling dance compilations under the station's logo as well as dance-floor hits on their own.

Paoletto Cono, international manager at RIT Music, the record label owned by Berlusconi's Fininvest, echoes a complaint common among record executives—that the networks are taking on the role of record companies. Radio professionals counter that RIT maintains its relationship with the three TV networks owned by its parent company.

The private networks are known to take a percentage of the publish-

ing for pushing a particular record. Now they also are moving into A&R and licensing out their own artists. Branching out from the traditional dance connection, Rome's Radio Dimensione Sanremo has moved into the soft, teen-rock market with their signing of Dhammi, licensed to EMI Italy.

According to private radio pioneer Angelo Berni, private radio in Italy is about to come of age. The networks and local stations now take the lion's share of the under-45 demographic, leaving the state radio RAI with a predominantly older audience. And thanks to equal airplay opportunities for domestic and international repertoire, Italy's music market now boasts a healthy 50/50 split mix.

Berni's own Radio Milano, now branded the 101 Network, has seen its ratings slide in recent years but has transformed itself from an '80s R&B outlet to a '90s adult-hit format to regain ratings.

Reflecting upon the political and social changes in Italy, which are expected to bring an era of new stability, Berni is optimistic. "There is everything to play for right now," he says. "We are seeing the emergence of a new phase in Italian private radio." ■

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# GIORGIA "Come Thelma & Louise" BMG

All her life, Georgia Todesti has been immersed in music. Born into a musical family in Rome 24 years ago, Georgia learned her stagecraft from her father and in the city's clubs. Most recently, she was singing with her band, Pella Nera (Black Skin).

Her superb voice is edged with soul, and it is only the stardust compositions that allow her vocal talent to let fly. Even before storming through preliminary rounds to win this year's San Remo Song Festival, Georgia had attracted the attention of the nation's radio listeners last year with a definitive version of the Lucio Battisti classic "Nessun Dolor (No Pain)." Georgia's new album, "Come



Thelma & Louise" has gone double-platinum (200,000 units) and offers songs such as the soft soul of "C'è Ancora Man Chère I Still See The Sea." Composed by R&B saxophonist Enzo Avitabile and Georgia's producer, Celso Valli, it is one of the best songs on the album and a fitting vehicle for Georgia's golden voice.

# ALMAMEGRETTA "Sanacore 1995" Anagramma/BMG

Almamegretta is a favorite among Italian music critics, who are proud of the pure originality and modern sound of this Naples band. The group's 1994 debut album was titled "Anima Migrante (Migrant Soul)," and the group's name is a direct Neapolitan translation of that phrase. The disc was remixed by Ben Young, a member of the talented posse surrounding the British, U.K., outfit Massive Attack. The industry phrase "musical communion" fits this band's blend of electronic ambient music and traditional Neapolitan



roots, spiced with flavors from the Casbah quarter of Naples. Almamegretta takes flight with "Sole (Sun)," an emotionally charged cry for freedom from poverty and the everyday struggle to survive. The acceptance and tolerance for diverse cultures is another recurrent theme in an album that delivers throughout. Almamegretta returns with the sophomore album "Sanacore 1995," and the first single from the new effort, "Nun Te Scorda," promises stronger melodic hits while maintaining a mix of ambient and ethnic elements.

# NERI PER CASO "Le Ragazze" Easy/Sony

A six-member a cappella outfit, Neri Per Caso crosses the harmonizing of the Manhattan Transfer with the vocal instrumentation of Bobby McFerrin. The act was formed by four brothers and their two friends, then discovered in a Rome nightclub by composer/producer Claudio Mattone, who had been tipped off by a member of his studio staff. Mattone signed Neri Per Caso (Black By Chance) to his independent Easy label and then inked a domestic distribution deal with Sony Music Italy. A reggae cover version of the Bacharach song "Dance"—with a bit of Bob Marley's "No Woman, No Cry" added on—is one of seven classic Italian pop songs covered on the group's debut album, "Le Ragazze." Says Mattone, "I wanted familiar, strong songs to get the public used to their unique style." Neri Per Caso went on to an easy victory in the newcomers section of this year's San Remo Song Festival in February, and "Le Ragazze" debuted at No. 1 on the album chart a week after the event.



# UNDERGROUND DANCE ARTISTS

The chunky electro beat of the underground style, with its rolling electronic bass lines, is the latest dance trend in Italy to break into the mainstream. A string of recent Italian acts has mastered the art of welding this sound to their ideas for melodic, catchy riffs. Last year, Bluff (Flying) gained acclaim in Britain with "Crazy Man" and "Princes Of The Night." This year, libertine Alex Parys has drawn notice throughout European dance circles with "Don't Give Me Your Life." The single, like the tracks from the pioneering Italian dance act Black Box, epitomizes



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# Italian Acts To Follow

Billboard's Mark Dezzani offers a selective look at rising talent on the Italian music scene.

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Italy's knack for producing perfect pop tunes using the latest in musical technology. Tipped for success in the underground dance genre this year is Ti Pi Cal, whose Italian hit "Round & Round" has been licensed throughout Europe.

## GIANLUCA GRIGNANI "Destinazione Paradiso" Mercury

Gianluca Grignani is an A&R scout's dream. Young and good-looking, 23-year-old Grignani writes his own songs with strong melodies and intelligent lyrics. He can also sing. A singer/songwriter in the traditional Italian style, Grignani appeared at this year's San Remo Song Festival in the newcomer's section and boosted a growing fan base. His debut album, "Destinazione Paradiso," was released in February and has sold more than 200,000 copies, confirming the mass appeal of this Milan-born star. Soft, wistful ballads à la Ramazzotti are Grignani's trademark, best displayed on the title track of his debut album, which features a country-rock, acoustic guitar sound throughout.



## LA CRUS "La Crus" WEA

Formed in Milan two years ago, the three-member band La Crus is a fine example of the re-innovation within Italy's rejuvenated music scene. The group's debut album, released this spring, "La Crus," shows how the country's new wave



acts marry the modern with the traditional. Folly songs and ballads have haunting, electronic settings; trombones and samples sound completely congruous in the mix. Clinging cultural influence from the cinematic moods of directors Wim Wenders, Paolo Passolini, Derek Jansen and Federico Fellini, La Crus is not looking for commercial crossover. But like Italy's other numerous new talents, the group is finding a new atmosphere of critical acceptance at home, in which they can thrive.

## WHIGFIELD "Think Of You" X-Energy

"Euro-pop" rather than pop-art is an appropriate label for the snappy hits of Danish-born ex-model Sunnie Charlotte Carlson, aka Whigfield, the front-woman and singer for the pop act of Italian dance producer Larry Pignatelli. The blonde lady with the cute vocals came to fame through the Mediterranean resort club circuits last summer, when her first hit, the teen anthem "Saturday Night," became the smash of the season. Sunbather Northern Europeans had barely returned with the song's refrain lodged in their brains before "Saturday Night" topped the singles chart in the U.K. and the rest of Europe, selling millions of copies. Whigfield is no one-bit wonder, however. Her follow-up song, "Another Day," has enjoyed a strong reception, the equally catchy "Think Of You" is aimed for summer promotion, and an as-yet-unreleased album is due this fall. Having traveled and won Europe's resort last summer, Whigfield is set to do the same this summer in the U.S.



## DANIELE SILVESTRI "Primo Di Essere Uomo" Ricordi/BMG

A musical eclectic, Daniele Silvestri offers a second album, "Primo Di Essere Uomo (Before Being A Man)," that spans a range of musical styles. And each one provides an effective musical context for the clever lyrics of

this talented singer/songwriter. Yet another new artist showcased at this year's San Remo Song Festival, Silvestri had gained notice with his first single, "Le Cose In Comune (Things In Common)," a soft rap on a jazzy background with a lyrical twist. Rock, funk, rap, soul, electro-dance and folk are among the many styles embraced by this versatile artist on his debut. And all are performed effectively, adding up to a surprisingly original style.



## ARTICOLO 31 "Messa Di Vespri" Crime Squad/Flying

This Italian hip-hop posse has been promising a breakthrough for some time, but it was a rap praising the benefits of marijuana, "Ho



Marijuana," that became an instant radio hit for Articolo 31. The single pushed sales of the group's second album, "Messa Di Vespri" past the 70,000-unit mark. "Ho Marijuana" was lifted as a single off the album, given a tropical dance mix and—despite complaints about the song's lyrics from the Catholic priestly group "Mantra Agnus Rock"—has remained on radio playhouses throughout the spring. The two members of Articolo 31, J. Ax and U. Jad, are proud of their uncompromising lyrical stance and describe their climb to success as a personal battle against those who thought rap music would never be accepted in Italy. ■

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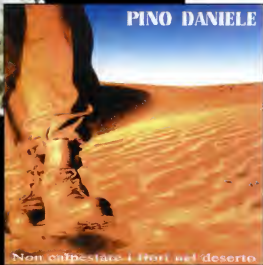
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# Protecting Writers' Rights

Music Publishers Welcome Legislation and Prepare For New Technology

BY DAVID STANSFIELD

**G**overnment instability and deep recession may have stripped Italy of its general "feel-good" factor, but the country's music publishers remain optimistic about the future. This attitude has received a boost via recent victories in the ongoing fight for the rights of authors.

A government move to reduce the royalty rate paid by local private TV and radio stations to 0.1% was dropped, and SIAE, the authors-rights society, has negotiated an agreement that raises the rate for national and local TV stations from 1.30% to 4.75%. The general rate for radio now stands at 2.5%.

And a radical restructuring of SIAE (Billboard, Nov. 19, 1994), the collection of music rights payments by the society rose 12.9% in 1994,

to 963 billion lire (\$215 million). The society also remains steadfast in its fight against piracy. Last year, it conducted more than 1,500 operations against record piracy, which resulted in the seizure of more than 650,000 music cassettes, 88,000 CDs and 8,000 vinyl albums. Fifteen production units were also dismantled. The commercial value of these operations has been estimated at about 7.5 billion lire (\$2.0 million).

Another bright spot for publishing in Italy is the outlawing of the CD rental market, following legislation that became effective Jan. 1. "Without obtaining the express permission of authors, producers and performers, renters and lenders will be breaking the law," says Sappo Mateucci, press director with SIAE.

## PLAYING BY EC RULES

Italy's publishing firms are encouraged by these developments, but many remain unconvinced that legislation to extend authors' copyright protection from the current 50 years to 70 years after death will be passed this month. The move would bring Italy in line with the rest of Europe and meet a deadline laid down in European Community directive no. 93/98.

"If we want to stay in Europe, we have to obey the rules," says Antonio Marrapodi, managing director of EMI Music Publishing Italia. "But I'm not optimistic that legislation will be introduced before the end of this year."

Gongio Campitelli, head of the legal department at AFI, the independent record company association, also remains skeptical about the government's ability to act in a timely manner.

"And what no-one knows is whether or not works produced before the July deadline will have the extended copyright protection," he adds.

Roberto Razzini, head of international at Warner/Chappell Music Italiana is also puzzled. "July is the absolute deadline," he comments. "The EC directive dates back to October 1993, but what will happen to copyright that has expired over the last two years? SIAE cannot be put into a different situation from collecting societies in other territories because of any government delay."

Razzini reports good business at Warner/Chappell despite the market's political and economic woes. "Ten years ago, most of our income was derived from record companies," he says. "It's now important to invest in movies, TV shows and anything else that needs music."



Antonella Violettelli

## LOOKING TO THE FUTURE

The challenges of new technology will require publishers to get organized and be ready to face them as best they can, says Razzini. "Currently, France and Germany are better organized with cable and digital facilities, but that will change. We may reach the point where people just need to pick up the phone, listen to a record by their favorite artist and record it."

EMI's Marrapodi is also concerned about the challenges of new technology. He believes major companies are cautious about entering the market. "When EMI, PolyGram or BMG produces a CD-ROM, it has to produce something that deserves the logo of the company," says Marrapodi. "It's a big investment. Italian news kiosks are a problem. They're full of rubbishy CD-ROMS and video games, and they're illegal. They'll say they called SIAE, but the society doesn't know about them."

Sony Music Publishing is intent on keeping in step with the beat of the street. "There's a change in the way major record companies are looking at dance music produced in Italy," says company director Chuck Roland. "They've seen the crossover results, and they want to get closer to indie producers by lending a marketing and promotional hand."

As publishers, we will help the Sony record company with scouting and establishing a rapport with the indie companies. The majors can offer long-term structures, and the continued international success of dance music proves there's a need for those."



Antonio Marrapodi

## GROWING INDEPENDENTS

Independent publishers and record companies are strengthening their own position in the domestic market. ANEM, the national association of music publishers, was launched at the end of 1993 with nine members. Membership now totals more than 100 and includes major artists Zucchero (Polydor), Angelo Branduardi (EMI) and Aurelio Vesperti (Expanded, Flying and Dot).

ANEM president Tony Verona believes there's a new breed of international businessmen, and the association has opened the door for Italian entrepreneurs—both label owners and publishers—to join its ranks. "There is now a worldwide network that can exchange product quickly," says Verona. "This, in turn, has created a great exchange of money. Our members license product abroad and bring money back to Italy through SIAE. Multinational companies come to Italy with their big catalogs, make a lot of money and take it away."

ANEM aims to make changes within SIAE, and Verona says it will make its presence felt at the society's September elections. ■



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# Italian Artists Roam Far From Home

Major Draws And Domestic Promoters Fan The Flame Of Global Fame

BY DAVID STANSFIELD

Concert dates in North America or the U.K. aren't often included on the tour itineraries of Italian artists, but it would be a mistake to believe that acts from Italy perform live only in their home territory.

Such major artists as Zucchero (Polydor), Vasco Rossi (EMI) and Paolo Bonolis (CGD) have confirmed their popularity throughout mainland Europe with the help of tours. In fact, Corti holds the rare distinction of being able to pack people into venues in London. Leading rock act Litfiba (EMI) is rapidly gaining a live reputation throughout the European continent, and "world music" posse Mas Mau (Vox Pop/EMI) has wooed audiences in Baghdad and Palestine. Newer bands KSU (PolyGram) and Camer Royale (Black Out/PolyGram) are making waves in Germany. Ennio Morricone (BMG) staged a highly successful tour of South American and select U.S. markets in 1994.

Renzo Arbore and his L'Orchestra Italiana (Blue Tomato/BMG) followed up two successful Atlantic City concerts in May with a performance at London's Royal Albert Hall in June.

## SUCCESS IN NUMBERS

Though many artists rely on direct deals with promoters and agents in other territories, Italy's Trident Agency is becoming a major force in the international live market. "In Concerto '94 (Italian Music On Stage)," a Trident-produced, 13-date tour of Italy, Germany, Switzerland, Slovenia, Holland, Portugal and France, featured major headliners Ramazzotti and Jovanotti (Soleluna/PolyGram). The two artists were joined on many dates by Luca Carboni (BMG). Pino Daniele (CGD) added weight to the bill on all Italian dates plus shows in Brussels and Zurich, while Paolo Vallesi (Sugar/PolyGram) teamed up with Ramazzotti, Carboni and Jovanotti for the Dutch gig in Eindhoven.

Trident, launched in the 1970s, focuses mainly on touring domestic talent. "We did our international artists in the early days," says company president Maurizio Salvadori. "But crowd trouble at concerts and ridiculous promoter commissions led us to concentrate mainly on Italian producers."

Trident works with local promoters in each territory, but the production is exclusively Italian. "I sometimes think we're undervalued as producers," says Salvadori. "We have a full-time touring staff of 15 plus a number of freelancers. I believe we've got some of the best technical and human resources you'd find in any market."

Salvadori believes the success of "In Concerto '94," as well as a 25-date European tour by Jovanotti and an eight-date tour by Pino Daniele, has prompted other Italian artists to think differently about international tours. "I believe that the new generation of artists will succeed because they seem more prepared to play smaller clubs and venues," he says. "Jovanotti is a rapper. His music is far removed from that of such internationally successful artists as Ramazzotti or Laura Pausani (CGD), but he's prepared to cross borders."



Paolo Bonolis



Ennio Morricone

## THE ANGIO FRONTIER

Ricardo Berni, an ex-Trident staffer who now handles international development for Ramazzotti's new management company, Rachtoma, disposes. "We will find agents to organize concerts for Ramazzotti—and that includes the U.K. and U.S., where there is great interest in the artist," he says.

There is widespread acknowledgment within the music industry that the number of concert promoters bringing international talent into the Italian market has been reduced to a few. Mamma D'Alessandro of D'Alessandro & Galli admits that government instability, unemployment and the weak live have been bad for business. But the company has staged successful tours for Eric Clapton and Elton John this year and will be touring Zucchero and San Remo Song Festival winner Gorga (BMG) on the domestic market. "We may tour her in Europe later," he adds.

Claudio Tressi's Barley Arts organization is concentrating on festivals with different rock, blues and jazz events. Milano Concerti's 1995 tour schedule is packed solid; its spring bookings have included Ron Jovi, King Crimson, Suede, the Boo Radleys, Sleepers, Some Roses, Laurie Anderson, Camel and the Cheifans.

Roberto De Luca, managing director of Milano Concerti, says that his firm's free magazine, *Live In Italia*, has boosted business. "We distribute 120,000 issues nationally each month," he says. "Our regular reader surveys help keep us in tune with what the public wants." ■



Vasco Rossi

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### MUSIC INDUSTRY

*Continued from page 71*



LifeLine

Alberto says there are encouraging signs for the emergence of non-mainstream acts in Italy. "Compures like Flying Records have blown away the myth of distribution problems here," he says.

"They have shown how to implement a targeted strategy instead of the blanket approach of 'sell-to-everyone' still used by the majors. Getting airplay is still one of the biggest problems. While we can regularly achieve sales of 25,000 to 30,000 albums for an indie rock act, in a market like France we could have added another zero to those figures. But with airplay, a band can achieve respectable sales. Amico 51 (Flying) sold 70,000 here in Italy."

Alberto and others promoting new music can take heart that in the past few years the majors have been pursuing the same objectives. "The key to expanding the market is through the promotion of new and original talent and the establishment of niche genres," echoes Warner's Caccia Domènica.

Despite continuing, difficult economic conditions, there is a general consensus that, with the thorough step-by-step review of traditional record company practices, the Italian market can be expanded by as much as 20% in the next five years, with another 70-to-80% growth forecast through 1995. ■

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20 FINGERS

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | 20 FINGERS           | 20 FINGERS           | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

GILLETTE

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | GILLETTE             | GILLETTE             | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

KINA

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | KINA                 | KINA                 | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

ALADINO

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | ALADINO              | ALADINO              | 1     |
| 2          | MOLELLA              | MOLELLA              | 1     |
| 3          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 4          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

D.J. PARADE

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | D.J. PARADE          | D.J. PARADE          | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | D.J. PARADE          | D.J. PARADE          | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | D.J. PARADE          | D.J. PARADE          | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

MOLELLA

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | MOLELLA              | MOLELLA              | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 4          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

U.S.U.R.A.

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

TALEESA

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | TALEESA              | TALEESA              | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | TALEESA              | TALEESA              | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | TALEESA              | TALEESA              | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |

THE OUTHERE BROTHERS

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

ITALY

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

SPAIN

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

NETHERLANDS

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

IRELAND

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

EUROCHART 801-100

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |

HITS OF THE U.K.

U.K.

| CLASSIFICA | ARTISTA              | TITOLO               | WEEKS |
|------------|----------------------|----------------------|-------|
| 1          | THE OUTHERE BROTHERS | THE OUTHERE BROTHERS | 1     |
| 2          | ALADINO              | ALADINO              | 1     |
| 3          | MOLELLA              | MOLELLA              | 1     |
| 4          | U.S.U.R.A.           | U.S.U.R.A.           | 1     |
| 5          | D.J. PARADE          | D.J. PARADE          | 1     |



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## Singapore Wants Music V; Channel V Goes On Cable

■ BY MIKE LEVIN

HONG KONG—MTV Asia and Channel V will compete for the same satellite TV viewers in Singapore, one of the most politically and culturally sensitive countries in Asia.

Channel V's parent company, STAR TV, has signed a deal with Singapore Cablevision (SCV) to bring all five STAR channels into the 25-channel, nonterrestrial TV experiment, which will go live later in June. MTV has already agreed to supply both its 24-hour English and Mandarin-language channels when broadcasting begins (Billboard, June 17), while V will air its English signal and add its Mandarin one in September.

It was previously thought that MTV would have the network to itself in terms of music programming.

The news was good for both music TV rivals, who can look forward ahead now that they will have a deal in Southeast Asia's financial and cultural capital. As part of STAR TV, V reaches a reported 35 million homes across Asia, while MTV says

its audience stands at over seven million homes in Taiwan, Thailand, Indonesia, South Korea, and India.

V was the first music channel to be launched in Singapore's year, with a 12-hour per week deal on the city's English and Mandarin terrestrial stations. MTV has yet to negotiate access to the population of 2.2 million via satellite broadcasting.

V programming director Darren Childs says SCV may be important in the long term, "but start-up penetration is very low, and SCV is far less significant than terrestrial stations."

Compared with other cable networks in Asia, the Singapore company is small, with an estimated 10,000 homes connected. However, the deals are significant in that Singapore has a strong political and cultural isolation on many of its neighbors, who have been waiting to see if the hard-line government would be liberal enough to allow music TV programming in.

Singapore has been chosen by MTV Networks International as its base for Asian programming and production. The channel was previously based in Hong Kong.

## Milanés Foundation Closed By Cuban Gov't; Musician Publicly Blame On Culture Ministry

■ BY HOWELL LLEWELLYN

MADRID—The Cuban end of an important cultural foundation set up to encourage musical exchange between Spain and Cuba closed following a protracted battle between Cuba's culture ministry and its best-known contemporary artist, Pablo Milanés.

The news broke in Spain June 5 as Milanés—the figurehead of the foundation that bears his name—arrived for a tour with singer/songwriter Victor Manuel. The Spanish side of the Pablo Milanés Foundation is not affected by the closure, but Milanés' numerous friends in the Spanish music industry were shocked by the event.

The rupture between Milanés and Cuba's culture ministry is significant in that, aside from being Cuba's best-known resident musician, he is also an independent deputy in the Cuban National Assembly and a staunch defender of Fidel Castro and the revolution.

"I've spent several days in Madrid during which there was much speculation as to the cause of the foundation's demise," Milanés issued a statement June 12 in which he blamed culture ministry harassment, and not the Cuban revolution, for the crisis.

The foundation was set up two years ago in Havana and a few months later in Madrid as "an independent, self-

managed cultural project without ideological aims." Milanés told a Madrid press conference in 1984 that musical talent and not political ideas were the foundation's yardstick.

In Spain it's believed there were two key problems facing financial problems and Milanés' increased irritation at culture minister Armando Hart's attempts to gain greater control over the foundation's management.

It is understood that Milanés was annoyed at official red tape that made it hard for him to bring Spanish artists to play in Cuba. In the end, only singer/songwriter Joaquín Sabina and pop/rock band Los Rodríguez took part in the foundation's *Acto Estío* (I love this island) scheme. Among those set to play in Cuba as part of the project were numerous Spanish rockers.

Milanés' statement said, "When the Cuban state authorized the creation of our foundation, we immediately chose the culture ministry, for obvious reasons: the umbrella of the state would supervise our cultural aims, our financial situation, and the fulfillment of the statutes of the foundation."

"Among the features of the foundation was that it was governmental, self-financing, and that its management was independent of any state institution. The violation by the culture ministry of these commitments took these

features away from the foundation."

After referring to "grossed contradictions" between the foundation and the ministry, Milanés added, "There is nothing new in saying that bureaucracy anywhere in the world disapproves of any initiative that generates change, more so if it involves culture, where resources hold in such low esteem."

"My confrontation is with the Cuban culture ministry... but these events, far from moving me away from my principles, reaffirm me to them and confirm my unquestionable adhesion to the Cuban revolution."

"My absolute vocation will not be affected by our decision, and we assure all those people who have identified with our ideas that soon we shall be able to continue that vocation."

The foundation was the first nongovernmental cultural enterprise of any size in Cuba since the 1950 revolution. Milanés is the first resident artist to publicly confront the culture ministry.

Secrets say that the island's leading exponent of the *sonero* (trovador) song genre wrote a letter to Castro some weeks ago to complain about the obstacles placed in his way by the ministry.

Members of the foundation's Spanish committee include such musicians as Sabina, Manuel, Ceca Serrano, Luis Echeburu, and Teddy Bautista, VP of performing right society SIAE.

## Hansa's Acts Dance Atop The Charts, Across The Globe

### Worldwide Hits Bring 30-Year-Old Indie Label New Acclaim Sing Sing Busts Out On German Charts

■ BY ELLIE WEINERT

MUNICH—The reputation of Berlin-based Hansa Musikproduktion as one of the world's most successful indie labels is currently enjoying a new boost.

A wave of local as well as international chart success with such acts as Die Prinzen, Real McCoy, and La Bouche is the latest flowering of a long tradition of creativity and innovation.

Founded in 1965 by Peter and Thomas Meisel, Hansa was one of Germany's first independent labels, built in the style of U.S. indies, it not only has a long tradition in the field of German re-release with such top-selling acts as Marianne Duff, Dieter Dierke, Margarete Rosenberg, Jilka Wendling, Roland Kaiser, G.G. Anderson, and Die Wildkinder Herzbrennen, but also with such international best-sellers as Bonnie M. Auld, Stewart, Eugénie, Precious Wilson, and Modern Talking on top of direct signings of Chris Norman (former lead singer of Smoke) and Bonnie Tyler.

After an extremely successful period in the '70s and '80s, when Hansa was one of Germany's most innovative labels, the company's fortunes entered a quieter period before its next big wave of success with the old Modern Talking (produced by band member Dieter Bohlen). The debut single, "You're My Baby, You're My Soul," was released at the beginning of 1985, followed by "You Can Win If You Want" and "Cheri, Cheri Lady," which each sold 500,000 copies (then gold status). The

act also won a worldwide audience.

Hansa is also credited with giving a first chance to such successful producers as Giorgio Moroder, Frank Farian, and Bob Seger.

This year Hansa—a joint venture with BMG since the mid-'80s—is enjoying another string of hits. Hansa marketing director Christian Wolff attributes the success to two factors: "First the joint venture with BMG, and secondly, we concentrated on the European dance scene and did not try to be trendy. Hansa Musikproduktion has a long tradition as a schlager label and is not considered an established dance label, so we put the emphasis on marketing the commerciality of acts like Real McCoy and La Bouche and did not attempt to compete with other dance labels."

La Bouche—whose band members are singer Melanie Thornton from South Africa and rapper Lance McCoy Jr. from Anchorage, Alaska—is signed to Hansa's MCI label. Its debut single, "Sweet Dreams," which was produced by Uli Brenner and Arno Anaf, was released in May 1994 and climbed to No. 8 on the German charts, selling in excess of 250,000 copies (gold status here), and charted in the U.K., France, Italy, Spain, Scandinavia, Israel, and Canada.

The follow-up single, "Be My Lover," was also a chart-topper in Germany and made waves across Europe, charting in the Netherlands, Sweden, Finland, Denmark, and Italy.

The third single, "Fallin' In Love," will be released worldwide in July, fol-

lowing its release in the U.S. on Logic Records in May. The album "Sweet Dreams" is slated for worldwide release at the beginning of July.

A&I label owner Frank Farian says, "To my mind Melanie Thornton—who, by the way, will be performing live with her band in the U.S. shortly—is the Donna Summer of the '90s."

Singer/signer to Hansa is the trio of Patricia Peterson, Vanessa Mae, and Olaf "O.J." Jeglitza—collectively known as Real McCoy—who debut single, "Another Night," climbed to No. 18 in Germany, No. 2 in the U.S. (selling more than 300,000 copies), No. 1 in Canada and Australia, top 10 throughout Europe, and No. 2 in the U.S.

Meanwhile, the single, which was distributed by Arista in the U.S., has sold 15 million copies there, far surpassing its success in its native country. "Another Night" climbed to No. 18 in Germany, No. 2 in the U.S. (selling more than 300,000 copies), No. 1 in Canada and Australia, top 10 throughout Europe, and No. 2 in the U.S.

Real McCoy has been on a promotional tour through the U.S. for the month of June—afterward it will make 25 appearances in Europe, Canada, and Australia—and then embark on a three-week tour of Southeast Asia.

The third hit Hansa act is the five-man a cappella band from Leipzig, Die Prinzen, whose "Schwein" (Pig) album peaked at No. 3 in Germany. The single "Du Must Ein Schwein Sein" (You Have To Be A Pig) charted for more than two months.

MUNICH—Closely associated with Hansa is the Sing Sing label, a joint venture between Hansa/BMG and Giorgio Gluck.

Gluck, who has been managing director of Hansa's Intro music publishing arm since 1982, set up Sing Sing in 1993. Its first release, "Madchen" (Girls) by the duo of Lucy van der Wal and Ralf Golding—better known as LucieRite—skyrocketed to No. 1 in Germany and Holland and received the Echo Award for best single in 1994.

Gluck's second signing, the funk-band H-Börner, took off with its debut album, "Time To Move," which is still in the top 20 in Germany after more than six months. The video to the single "Move," produced by Detlof Rudi Dolzal and Hannes Roesscher, enjoyed Super Power Plays status on music TV channel V as well as on MTV and the German music channel Top TV. The current single, "Bis'n'High," has been on the charts for 12 weeks.

Also signed to Sing Sing is the comedy of Wolfgang Beutin and Gerd Dietrich, who call themselves Die Doofen (The Dumb Ones). Their album "Lieder, Die Die Welt Nicht Braucht" (Songs That the World Doesn't Need) is No. 1 in its seventh week on the charts and has already reached gold status (250,000 copies) and is rapidly heading for platinum (500,000 copies). The single "Mein altes Lied" is No. 4 within two weeks.

The fourth Sing Sing act is already recording. Sin Wich Sebastian and his current single, "Shut Up (And Stop

With Me)," entered the German chart at No. 30 this week.

Asked about the reason for the rapid success of Sing Sing, Gluck says, "I just put my ear to the market."

ELLIE WEINERT

## GEMA's Income Up 6% In 94

HAMBURG—German authors society GEMA saw revenues rise nearly 6% in 1994 to a total of \$864 million.

Income from broadcasting and public performance increased from \$558 million in 1993 to \$545 million, but new mechanical royalties rose from \$349 million to \$394 million.

As with rises in mechanical income in previous years, last year's rise was due in large measure to the increasing sales of CDs in Germany (Billboard, June 17), the society says.

Income from the blank tape and recording hardware royalty and from music rental fell \$714,000 to \$55 million.

GEMA president Reinhold Kreile says, "Good management has allowed us to raise the sum to

(Continued on page 86)



## References

| FRANCE |     | UNIVERSITY of the Year 1993/94 |  |
|--------|-----|--------------------------------|--|
| 1      | NEW | 1                              | <b>SINGLES</b>                                   |
| 2      | 1   | 2                              | <b>JOHN DOE TO AMNES ORDER</b> CELINE DION       |
| 3      | 2   | 3                              | <b>SCATHAN SCATHAN JOHN DOE</b>                  |
| 4      | 3   | 4                              | <b>THE COUSINERS</b> ELKIND                      |
| 5      | 4   | 5                              | <b>RESPECT ALLIANCE ERIK VAN</b>                 |
| 6      | 5   | 6                              | <b>IT GET A LITTLE SOMETHING... MIMI</b> COLLEEN |
| 7      | 6   | 7                              | <b>THE JACOBSON</b> JACOBSON                     |
| 8      | 7   | 8                              | <b>FLUTE GROSSE ROSALIE MATHIE</b> JACOBSON      |
| 9      | NEW | 9                              | <b>THE MATHIE</b> JACOBSON                       |
| 10     | 8   | 10                             | <b>THE MATHIE</b> JACOBSON                       |
| 11     | 9   | 11                             | <b>THE MATHIE</b> JACOBSON                       |
| 12     | 10  | 12                             | <b>THE MATHIE</b> JACOBSON                       |
| 13     | 11  | 13                             | <b>THE MATHIE</b> JACOBSON                       |
| 14     | 12  | 14                             | <b>THE MATHIE</b> JACOBSON                       |
| 15     | 13  | 15                             | <b>THE MATHIE</b> JACOBSON                       |
| 16     | 14  | 16                             | <b>THE MATHIE</b> JACOBSON                       |
| 17     | 15  | 17                             | <b>THE MATHIE</b> JACOBSON                       |
| 18     | 16  | 18                             | <b>THE MATHIE</b> JACOBSON                       |
| 19     | 17  | 19                             | <b>THE MATHIE</b> JACOBSON                       |
| 20     | 18  | 20                             | <b>THE MATHIE</b> JACOBSON                       |
| 21     | 19  | 21                             | <b>THE MATHIE</b> JACOBSON                       |
| 22     | 20  | 22                             | <b>THE MATHIE</b> JACOBSON                       |
| 23     | 21  | 23                             | <b>THE MATHIE</b> JACOBSON                       |
| 24     | 22  | 24                             | <b>THE MATHIE</b> JACOBSON                       |
| 25     | 23  | 25                             | <b>THE MATHIE</b> JACOBSON                       |
| 26     | 24  | 26                             | <b>THE MATHIE</b> JACOBSON                       |
| 27     | 25  | 27                             | <b>THE MATHIE</b> JACOBSON                       |
| 28     | 26  | 28                             | <b>THE MATHIE</b> JACOBSON                       |
| 29     | 27  | 29                             | <b>THE MATHIE</b> JACOBSON                       |
| 30     | 28  | 30                             | <b>THE MATHIE</b> JACOBSON                       |
| 31     | 29  | 31                             | <b>THE MATHIE</b> JACOBSON                       |
| 32     | 30  | 32                             | <b>THE MATHIE</b> JACOBSON                       |
| 33     | 31  | 33                             | <b>THE MATHIE</b> JACOBSON                       |
| 34     | 32  | 34                             | <b>THE MATHIE</b> JACOBSON                       |
| 35     | 33  | 35                             | <b>THE MATHIE</b> JACOBSON                       |
| 36     | 34  | 36                             | <b>THE MATHIE</b> JACOBSON                       |
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| 43     | 41  | 43                             | <b>THE MATHIE</b> JACOBSON                       |
| 44     | 42  | 44                             | <b>THE MATHIE</b> JACOBSON                       |
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| 50     | 48  | 50                             | <b>THE MATHIE</b> JACOBSON                       |
| 51     | 49  | 51                             | <b>THE MATHIE</b> JACOBSON                       |
| 52     | 50  | 52                             | <b>THE MATHIE</b> JACOBSON                       |
| 53     | 51  | 53                             | <b>THE MATHIE</b> JACOBSON                       |
| 54     | 52  | 54                             | <b>THE MATHIE</b> JACOBSON                       |
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| 58     | 56  | 58                             | <b>THE MATHIE</b> JACOBSON                       |
| 59     | 57  | 59                             | <b>THE MATHIE</b> JACOBSON                       |
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| 67     | 65  | 67                             | <b>THE MATHIE</b> JACOBSON                       |
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| 69     | 67  | 69                             | <b>THE MATHIE</b> JACOBSON                       |
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| 71     | 69  | 71                             | <b>THE MATHIE</b> JACOBSON                       |
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| 81     | 79  | 81                             | <b>THE MATHIE</b> JACOBSON                       |
| 82     | 80  | 82                             | <b>THE MATHIE</b> JACOBSON                       |
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| 85     | 83  | 85                             | <b>THE MATHIE</b> JACOBSON                       |
| 86     | 84  | 86                             | <b>THE MATHIE</b> JACOBSON                       |
| 87     | 85  | 87                             | <b>THE MATHIE</b> JACOBSON                       |
| 88     | 86  | 88                             | <b>THE MATHIE</b> JACOBSON                       |
| 89     | 87  | 89                             | <b>THE MATHIE</b> JACOBSON                       |
| 90     | 88  | 90                             | <b>THE MATHIE</b> JACOBSON                       |
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| 93     | 91  | 93                             | <b>THE MATHIE</b> JACOBSON                       |
| 94     | 92  | 94                             | <b>THE MATHIE</b> JACOBSON                       |
| 95     | 93  | 95                             | <b>THE MATHIE</b> JACOBSON                       |
| 96     | 94  | 96                             | <b>THE MATHIE</b> JACOBSON                       |
| 97     | 95  | 97                             | <b>THE MATHIE</b> JACOBSON                       |
| 98     | 96  | 98                             | <b>THE MATHIE</b> JACOBSON                       |
| 99     | 97  | 99                             | <b>THE MATHIE</b> JACOBSON                       |
| 100    | 98  | 100                            | <b>THE MATHIE</b> JACOBSON                       |

|    |    |   |          |
|----|----|---|----------|
| 20 | 17 | HERE COMES THE... IN KANAKO               | COLUMBIA |
|    |    | <b>ALBUMS</b>                             |          |
| 1  | 1  | CELINE DION • D'UNE CROISSANCE            | VERMONT  |
| 2  | 2  | TERENCE COLEMAN JONES • DU NEW            | VERMONT  |
| 3  | 3  | MORNING AZ ZENITH • COLUMBIA              | VERMONT  |
| 4  | 4  | PINK FLOYD • PULP • L'ALBUM               | VERMONT  |
| 5  | 5  | FRANCIS CARREL (SARRE) SOIR SUR LA TERRE  | VERMONT  |
| 6  | 6  | CANADAIRES • NO NEED TO ARGUE             | VERMONT  |
| 7  | 7  | PAUL LOVE • PULP • L'ALBUM                | VERMONT  |
| 8  | 8  | INDIAN CHANTS ET CHANSONS DES INDIENS     | VERMONT  |
| 9  | 9  | D'AMÉRIQUE • JONES                        | VERMONT  |
| 10 | 10 | VILLAGES • JONES • JONES • JONES • JONES  | VERMONT  |
| 11 | 11 | NEVADA • UN UNLISHED IN NEW YORK          | VERMONT  |
| 12 | 12 | OFFSHOOTING • SARAH • JONES               | VERMONT  |
| 13 | 13 | DEEP POCKET • BORDIER • JONES             | VERMONT  |
| 14 | 14 | ELTON JOHN • BORDIER • JONES              | VERMONT  |
| 15 | 15 | MARCO PAVAROTTI • COLUMBIA • JONES        | VERMONT  |
| 16 | 16 | THE NEW YORK • COLUMBIA • JONES           | VERMONT  |
| 17 | 17 | LUIGI • PAVAROTTI • JONES • JONES • JONES | VERMONT  |
| 18 | 18 | THE NEW YORK • COLUMBIA • JONES           | VERMONT  |
| 19 | 19 | THE NEW YORK • COLUMBIA • JONES           | VERMONT  |
| 20 | 20 | THE NEW YORK • COLUMBIA • JONES           | VERMONT  |

|  |                  |                |                     |     |
|--|------------------|----------------|---------------------|-----|
| 19   | 17               | ARELLE RED     | SANS PLUS ATTENTIVE | YGK |
| 20   | 19               | CHRIS ISAAC    | FOREVER BLUE        | WEA |
| <b>ITALY</b> (Weeks on Chart) 6/2/96 (of 48) 6/14/96 |                  |                |                     |     |
| <b>THIS WEEK</b>                                     | <b>LAST WEEK</b> | <b>SINGLES</b> |                     |     |

|    |     |   |
|----|-----|---|
| 1  | NEW | SCREAM MACHINE JACKSON AND JACKSON            |
| 2  | NEW | THE CHANGING OF THE GODS                      |
| 3  | NEW | MOLLY ME. THRILL ME. KISS ME. WHY I'LL        |
| 4  | NEW | THE CHANGING OF THE GODS                      |
| 5  | NEW | INFINITY US & R                               |
| 6  | NEW | MISSING EVERYTHING BUT THE... BLAND           |
| 7  | NEW | MENDELSON NETWORK ONE                         |
| 8  | NEW | MISS. JAM & SPOON JAZZ                        |
| 9  | NEW | THANK OF YOU HIRSHFIELD (ORPHANS PRODUCTIONS) |
| 10 | NEW | CLAP CLAP MALUO PILATO & MAM MONTI            |
| 11 | NEW | DAVEY WATSON                                  |
| 12 | NEW | ALBUMS  |
| 13 | NEW | THE CHANGING OF THE GODS                      |
| 14 | NEW | THE CHANGING OF THE GODS                      |
| 15 | NEW | THE CHANGING OF THE GODS                      |
| 16 | NEW | THE CHANGING OF THE GODS                      |
| 17 | NEW | THE CHANGING OF THE GODS                      |
| 18 | NEW | THE CHANGING OF THE GODS                      |
| 19 | NEW | THE CHANGING OF THE GODS                      |
| 20 | NEW | THE CHANGING OF THE GODS                      |

| SPAIN          |     | IT (WOTW 2/2/95)                              |
|----------------|-----|---|
| <b>SINGLES</b> |     |   |
| 1              | NEW | SCREAM (MAGNET) JACKSON JAY-Z                 |
| 2              | NEW | LA PASAS EL MOND HAZO EL CHEROKEE CHERRY COKE |
| 3              | NEW | SCATHIN SCATHIN JOHN NIA                      |
| 4              | NEW | THE DIRT DIRT MURRAY CLOSE                    |
| 5              | 2   | PEEL THE FEELING OFF NIGHTCRAWLERS MAX WALKER |
| 6              | NEW | HEY YEAH ALBUQUERQUE LANCE CRIBBINS           |
| 7              | 3   | SUMMARY SUGGEST 742 BOYZ                      |
| 8              | 7   | 100 P-FINGERS FEATURING RUFF                  |
| 9              | 4   | LEGEND COLUMBIA TRIO MARIACHI                 |
| 10             | NEW | THE WIND HOWA HOWA                            |
| <b>ALBUMS</b>  |     |   |
| 1              | NEW | ANTONIO FLORES COSAS MIA                      |
| 2              | NEW | ALBUQUERQUE LANCE CRIBBINS (CD, 2 discs)      |
| 3              | 2   | SACROS SPRINT CANTOS Y DANZAS DE LOS INDIOS   |
| 4              | NEW | PERIPHERAL HE NEEDED TO RESQUE HISSELF        |
| 5              | NEW | PINK PUNK PAULINE PAULINE                     |
| 6              | NEW | PAULA PAULINA LAURA PAULINA                   |

|    |    |                                     |    |     |   |
|----|----|-------------------------------------|----|-----|---|
| 16 | 16 | SILVERCHAIR FROG STOMP MURRAY CLOSE | 40 | NEW | ALL I WANNA DO JOANNE FARRÉLL BIG HEART |
| 30 | 33 | TAME TAME MONROE & BLISS JAZZ       |    |     |   |



10



## French Charts Return To TV; Industry Seeks Better Profile

■ BY EMMANUEL LEGRAND

PARIS—Following two years without proper media exposure, the sales charts are back on French TV and radio. The music industry is delighted, despite the fact that the charts are not being given prominent media attention.

In the last week of May, French public TV channel France 2 launched its late-night weekly chart show on Fridays, while national private radio station Europe 1 started its new weekly singles chart show, aired on Saturday afternoons. An albums chart will start in early July on FM network Europe 2, part of the Europe 1 media group. All shows have a countdown of the 100 titles in the charts.

The shows mark the return of French charts to national radio and TV after a two-year hiatus. The compilation and funding of Europe 1 and pay TV channel Canal+ from 1984-90, but when these partners pulled out, the industry had to start from scratch with new methods and funding. France 2, Europe 1 was one of the first to launch a new chart show, although it dropped out two years ago.

All broadcasters using the chart agency M&M French music industry organization SNEP (the French branch of IFPI) and independent producers group UPFI, which provide the data used to produce the shows. The charts are financed by SNEP and based on a sample of stores equipped with point-of-sales systems monitored by market researchers IFOP and The Live. The production of the charts is believed to cost the music industry some 10 million francs a year (\$2 million).

Europe 1 said the charts are

## GEMA INCOME UP 6%

(Continued from page 54)

be distributed by 5,500; from \$734 million to \$777 million. The amount will be distributed among copyright owners throughout the world from Germany, where music is all around the world is played and listened to.

Over the last 10 years, GEMA's chart has risen from 1,063 to 1,370, which says Krell, is in keeping with its increasing workload. He points out that the use of rights clearing services has more than doubled in the last decade to 37,000; additionally, in the same period, revenues being paid by GEMA outside Germany have also doubled.

Krell says, "Given the general economic climate, we expect revenues and costs in 1985 to produce at least the same level of rights clearing."

GEMA's annual general meeting was due to take place in Munich June 26.

WOLFGANG SPATH

The exchange rate in this story is 14 German marks to the dollar.

## Campus Radio Brings Labels Back To School; Freewheeling Formats Help Establish New Bands

■ BY LARRY LEBLANC

TORONTO—Canadian-based record labels are increasingly targeting campus radio stations to launch grassroots, alternative-style acts.

Canadian campus radio has traditionally provided an early launchpad ground for emerging talent here, only in the past year have label executives, many with campus radio backgrounds, stepped up promotional activities at about 50 stations operating at universities and community colleges across the country.

"This activity includes substantially broadening of product to additional campus stations, hiring students part time to supplement in-house promotion, and readily providing programs for contests and opportunities to interview artists."

"Campus radio is being more exploited because [those stations] now represent the dominant musical style among college campuses," says a spokesman of Toronto-based B.G. Enterprises, which launched Canadian acts Moist and Rusty with strong support from campus stations.

"Without question, the [campus] market has changed recently," says Peter Diemer, VP of national promotion for EMI Music Canada. "A lot of that was a result of campus radio becoming more accepted at the mainstream, and campus radio is now more in-tune to a lot more of the product we sell. At the same time, most campus playlists are now better organized. They now regularly mail playlists to the [music] trades and keep labels informed [as to what they're playing]."

Following the mainstream success of such alternative acts as Nirvana, Nine Inch Nails, and Tied & Tied, West Sprocket, all of which received early support at campus radio, labels sought a new format and genre. "The mainstream musical taste shifted toward alternative music, labels came to realize that campus radio could provide them with opportunities to launch alternative releases and artists."

"After [alternative] music got into the mainstream, labels suddenly realized this was a market which can be tapped," says Allison Brock, national marketing manager of Virgin Music Canada. "It's not a case of selling 5,000 or 15,000 copies—an album can't support it into the mainstream."

"A decade ago we had no tangible evidence that [campus radio next] could translate into the next [radio] level as we do today," says Randy Lennox, senior VP/CM of RCA Records Canada. "We cut [radio] at campus [radio] with [distributing] Cargo three years ago and by developing Nirvana."

"Campus radio has always been our No. 1 supporter," says Stephanie Hardman, national promotion and publicity manager of Cap Records, the Montreal-based distributor and label. "We've used campus radio as an act as Archers Of Loaf (Alia), Bender (Fanny Carr), Pennywise (Epitaph), and Fugazi (Dischord), all of which are currently popular at Canadian campus radio." Their entrance is "our demographic."

Unlike the college radio format in

the U.S., which is slightly resembles, Canadian campus radio is strictly a format. Industry figures say it's difficult to determine what acts fit the artist- and music-driven format or even to evaluate the impact of airplay there. New acts are campus programs impressed with major-label promotional muscle.

"It comes down to the fact they're record companies and they're big record companies," says Craig Elliott, music director of 500-watt CJMR at the University of Alberta in Edmonton, Alberta. "Their preference is not to be told, but to be the one [who tells] us what we should be playing."

"I love it when [a label rep] tells me about a great new alternative act, and I haven't seen an indie cassette by them or even their play around here," says James Roche, PD of 3,000-watt Radio Western, which operates on the University of Western Ontario campus in London, Ontario.

Some industry figures here say that while there is more campus-oriented programming, campus and mainstream formats now, they also point out that many campus programs will continue to steer clear of playing music on mainstream stations.

"Campus radio in Canada is close to [British Columbia] progressive FM radio, [where] anything goes," says B.G. Enterprises' Gale. "There is no format. [Programs] also don't want to be influenced by the record industry about what they should play."

Roche contends, "We've always believed in playing quality music. If the mainstream is finally catching up to [progressive] music, and if people can hear good music on big radio stations, great—but we're not going to stop playing stuff just because there's a lucky shift in the public's taste."

Even if the gap closes further between mainstream and campus radio playlists, campus programmers will likely remain far more receptive than mainstream programmers to emerging musical trends.

"The main thrust of exposure on all the Beatle Boys albums has been campus radio," says EMI's Diemer. "We've got [sub-style] [radio] [and] video network] MuchMusic, I don't think we would have had a double-platinum record [200,000 units] with [The] Communication."

"Campus is an avenue for disk culture right now because mainstream radio hasn't got into it, except for Portenhead," adds Virgin's Brock. "We've got [sub-style] [radio] [and] video network] Earthling and Dread Zees coming out, and campus radio is the place to take them initially."

The immense diversity of campus radio playlists makes it difficult to cut for labels to plan a promotional campaign targeted at the format.

"You can't really work campus radio," says Diemer. "You insure that the artists have to make you think fits their format, and they will gravitate to what fits their format."

As for the most part, campus radio is album-oriented. You can't work a specific single. A single will only get feature airplay here and there."

Roche contends that few campus programmers are being influenced by label pressure. "If there's one thing that smells like failure and feels like death [it's] getting the radio guy hard sell from a label," he says. "Record labels' track card really, really hard. Conversely, with music that's good, it just doesn't follow-up calls. If it's good, it gets played."

Nat Meranda, director of national promotion for Sony Music Entertainment Canada, says that his company will become even more aggressive with campus radio. Sony is launching a college marketing department in mid-July.

"Our scope is going to be broader than what we've done previously," Meranda says. "We're going to get more active in campus life. We're going to hire 10 second-year university students and get very heavily into alternative media and retail and the Internet."

MCA Records, like Sony and several other labels, also has hired university college students to supplement in-house staff efforts in lending further awareness of its roster. Lennox is executing the strategy.

"We've hired six university students to do promotions for concerts and to work with the campus stations," he says. "These street reps then come back to the office to do the story. Even though [campus] airplay might not translate into immediate sales, certain records [with feedback] will jump above the crowd, and we can then promote about what they should play."

Once having established new releases at campus radio, labels will be serving album rock programs, trying to get airplay at the few modern rock stations in Canada. Those are Ontario FM stations CFNY (Toronto), CKEY Niagara Falls, and CIMX Detroit.

"Modern rock is the next evolution of campus radio," says Lennox. "If we sent eight records to campus and have strong feedback on three of them there, we'd be able to use three priorities at modern rock radio."

"We began Elastica [E\*] at campus and went on with it to SM 44,000 copies, and we've just taken KMF 140M [Nirvana] from campus to modern rock [radio]."

## MAPLE BRIEFS

VANCOUVER-BASED bookkeeping agency S.L. Feldman & Associates and New York's Little Big Man Bookkeeping have formed a partnership company, Little Big Man, to represent each other's artists in their respective territories.

The first project under the partnership is with Michael Melachuk with the headline for a tour of U.S. venues this summer.



# Big Daddy Voves Into Independent Distribution

■ BY ED CHRISTMAN

NEW YORK—Can the independent label really support yet another national distribution company? That's the question that Big Daddy, a Maplewood, N.J.-based distributor, plans to answer as it moves out of the start-up phase into becoming a fully operational company.

Big Daddy was fathered by Burt Goldstein and Doug Ball, who formerly were executives with Landmark Distribution. Nick Maris, a longtime sales executive with Atlantic Records, has joined the company as a partner and will head up the sales effort.

"There will always be opportunities" in the independent distribution sector, says Goldstein. For instance, he notes that Alliance Entertainment Corp. recently agreed to acquire Independent National Distributors Inc., and when that deal is completed, Alliance will probably have about 800 labels going through its three distribution arms—INDI, AEC Music Distribution, and Passport.

"With the consolidation at the independent distributor level, there is going to be fallout," Goldstein says. "The bottom 50% of labels handled by any big distributor are going to be unhappy; that is the nature of the business. No one company can handle so many labels."

For the last few years, some of the labels in the independent market have been juggling their label portfolios, and that trend continues. By cutting back on labels and, consequently, the number of stock-keeping units, a distributor can focus

and spend more time on marketing the reduced number of records, Goldstein says.

He points to his own experience at Landmark. "In 1991 we had 21,000 SKUs and then began cutting back on labels. By 1993 we were down to 5,000 SKUs, and that was our most profitable year."

As labels are cut or leave established distributors, Goldstein hopes they find a home at Big Daddy.

Landmark, for which Goldstein served as president and Ball served as CFO, closed its doors last year, citing pressure from an involuntary bankruptcy petition signed by Tommy Boy,

Nervous, and Select Records. The three labels didn't prevail in proving their case, and now the trial is in the damages stage.

Meanwhile, Goldstein and Ball decided to re-enter independent distribution. The two acquired the systems, warehouse racks, and office equipment from Landmark and set up shop. The company began operations in a 3,500-square-foot warehouse about five months ago. While building its infrastructure, Big Daddy took on some labels on a nonexclusive basis.

In the last two months, the company has been working on signing labels on an exclusive basis and now claims to

have about a half-dozen under its wings.

With the signing of national labels, Goldstein and Ball recognized that they needed an experienced sales veteran to open the doors at major accounts. They say they are glad Maris agreed to come aboard.

In addition to established labels, Ball says Big Daddy hopes to work selectively with start-up labels that might not "get the time of day from the large players in independent distribution."

He adds, "I think we fill a niche. We have a lot of experience in distribution and hopefully can attract those labels that need hand-holding."

In selecting new and/or growing la-

bels, Goldstein says Big Daddy will be A&R-driven and will seek labels with credible music that are ready to move to the next level. To do that, Goldstein says Big Daddy will attempt to recruit employees who not only have experience in marketing or promotion but are also reports in various kinds of music.

"Right now, we have a lot of labels that we were going to call director of urban A&R but whose title is simply the hip-hop guy," Goldstein says. Another staffer, Tony Poulas, has a significant background in triple-A radio promotion. He will not only help market those types of bands but will have a say in whether Big Daddy should try to sign labels that concentrate on that genre.

So far, Big Daddy has signed a national distribution deal with New Orleans-based Monkey Hill Records, which has an eight-album catalog that includes titles from the Continental Definers and the dB's. That label will issue six new albums before the end of 1993.

Also, Woodland Hills, Calif.-based Beach House Records has come aboard, bringing with it albums by former Monkees Peter Turk and the Housewives. In addition, Goldstein says, "we got what we believe will be one of the greatest alternative labels in Walk Away Records, which has an album from a band called Squid, made up of former members of Liquid Blue."

Goldstein also anticipates that Big Daddy has signed a deal with Bryan Chase, president of Spoiled Brat Records. On July 12, that label will issue a 10-inch single from Faber MC titled "Sexual Pleasure," which Goldstein predicts will be a big record.

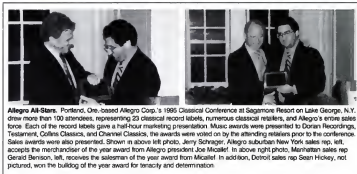
Other labels in the fold include Safety Net Records, owned by Bob Rath, and Schoolbus, a label started by former Billboard columnist Bob Benjamins that will issue an album from a baby band called Ottery.

In signing labels, Big Daddy is building its own network, which is a good head start thanks to the Landmark systems it acquired. "We have all the technology we need, including EDC [electronic data interchange] and drop shipment capabilities," notes Ball.

So far the company has eight employees, but as labels are signed the company will add staff. "We are running on a local area network that can accommodate 100 people," says Ball. Similarly, "our warehouse will handle up to \$10 million in annual sales, and then we have expandable space," which will allow Big Daddy to handle further growth.

Big Daddy systems allow the company to provide its labels with detailed sales analysis and inventory reports. But Goldstein and Ball recognize the need to upgrade in that area. "We are setting up our system now, so labels can modern in and see their sales," Ball explains. "We will be able to see the security elements to make sure labels can only access their own files."

In addition to all of its expertise, Goldstein and Ball know that they must be able to distinguish Big Daddy from the competition. "We don't have voice mail," he says emphatically. "We don't believe it is and never want to because of the way it sounds like a person."



**Allegro All-Stars.** Portland, Ore.-based Allegro Corp.'s 1993 Classical Conference at Sagamore Resort on Lake George, N.Y., drew more than 100 attendees, representing 23 classical record labels, numerous classical retailers, and Allegro's entire sales force. Each of the record labels gave a half-hour marketing presentation. Music awards were presented to Doran Recordings, Testament, Collins Classics, and Choral Classics; the awards were voted on by the attending retailers prior to the conference. Sales awards were also presented. Shown in above left photo, Jerry Schwartz, Allegro spokesman New York sales rep, accepts the merchandiser of the year award from Allegro president Joe Micallef. In above right photo, Manhattan sales rep Gerald Benson, left, receives the salesman of the year award from Micallef. In addition, Detroit sales rep Sean Hickey, not pictured, won the budgie of the year award for tenacity and determination.

## Wherehouse Trying To Shore Up Shaky Finances

■ BY DON JEFFREY

NEW YORK—Wherehouse Entertainment, the beleaguered music retailer, has received a new deadline of Sept. 30 to restructure its finances. Although it has made some improvements through cost controls, accounting changes, and greater sales of high-margin used products, these measures may not be enough to prevent default on its loan agreements amid continuing price wars and a sluggish economy.

The chain—which operates 345 stores—expects to decrease its store count by 10-20 stores this fiscal year. The company has stated in financial reports that it "will require same-store revenue increases in order to generate growth" in its overall revenues and, thereby, profits.

But that goal will not be easily attained. Although sales from stores opened at least one year rose 2.4% in the fiscal year that ended Jan. 31, they declined 8.9% in the first fiscal quarter, which ended April 30.

In the first quarter, Wherehouse reports a net loss of \$7.1 million on revenues of \$104 million, compared with a net loss of \$10.5 million, or 10.1% of \$103.9 million in the same period last year.

The company attributes that decline to a lack of hit records, a decrease in sales of video games, and increased competitive pressures. The chain also says it experienced a decline in gross

profit margins in the quarter.

A look at Wherehouse's annual 10K filed with the Securities and Exchange Commission (required of the privately owned company because its bonds are publicly traded) shows that despite a huge \$102 million net loss in the last fiscal year, the company showed some improvement in profit margins. However, that was in large measure due to sales of used CDs and rentals of videos, two lines of business that do not represent a large proportion of the company's revenue.

For the fiscal year that ended Jan. 31, Wherehouse's gross profit margin on merchandise sales rose to 35.9% from 34.9%. That occurred despite pressure on margins from such factors as the shift in consumer demand to low-margin CDs from cassettes, promotional pricing on music releases, and anchorships on video games to tripartite cross-subsidy.

The high margins on used CDs and other product, which are now sold in a majority of Wherehouse's stores, provided a counterweight to those factors.

In addition, the gross margin on rental of video-cassettes and video games increased to 51.2% from 44.2%. But that was mostly due to an accounting change for amortization of the cost of video rental inventory. Thus, the sharp dip did not indicate an improvement in sales or operations.

Unlike many large music chains,

Wherehouse continues to be the storeless of rentals. About 73% of the business rents videocassettes and video games. The company says 82% of total revenues are derived from sales of product and 18% from rentals. But rentals are clearly on the decline. In 1991 they accounted for 22% of total revenues.

The product mix for fiscal 1993 was CDs, new and used, \$287.1 million; cassettes and other music, \$94.2 million; new videocassettes, \$25.4 million; video game software and hardware, general merchandise, accessories, ticket commissions, and other, \$49.8 million; and video and other product, rentals, \$60.1 million.

Revenues for the year rose to \$496.1 million from \$471.8 million the year before. Same-store sales rose 3.4%.

The company's net loss of \$10.5 million for the fiscal year that ended Jan. 31 (compared with a loss of \$12.1 million the year before) was principally due to \$18.6 million worth of write-offs the retailer had to take to reflect the declining value of product.

Because of its losses, the company was in default on certain financial loan agreements through the end of the fiscal year. Its total debt as of April 30 was \$257.3 million.

It has been negotiating its loan agreements and received an extension from June 30 to Sept. 30 on waivers for any violations and defaults. As part of this "standstill agreement," lenders

agree to forego actions to collect their interest payments and to allow Wherehouse to continue borrowing money for its operations. The company has a \$45 million bank line of credit, of which \$40 million was outstanding on April 30.

Wherehouse's problems began with the severe recession in California, where 76% of its stores are located. But as the state's economy began to improve, Wherehouse's fortunes did not. Management turnover was a problem, but Wherehouse, like other music retailers, has been a victim of the continuing price wars. It is not the only music retailer to lose money, but because its financial situation was shakier to begin with, it appears to be teetering further out on the edge.

The chain closed the fiscal year with the same number of stores, 347, as it had the year before. Four were opened and four were closed. The new stores ranged in size from 1,528 square feet to 12,000 square feet. The initial cash investment to open them ranged from \$700K-\$200K. The company also reworked or expanded 36 stores. Of the 347 stores, 274 were in strip centers or free-standing buildings at year's end, and 73 were in malls.

Its expansion has been financed by borrowings and internal cash flow. Although it is difficult to determine a precise cash flow figure for the chain because of the way it accounts for

(Continued on page 99)



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## Best Buy, Circuit City At War; Bain Bids To Buy Alliance?

**LOOKS LIKE** like the price war is heating up again. According to reports, Circuit City, the Richmond, Va.-based electronics chain, is offering all single CDs for \$10.95 as part of what is believed to be a monthlong sale. In response to this, Best Buy, which recently raised CD prices by \$1, has dropped back to \$10.95 in markets where it competes with Circuit City. More on this as it develops.

**WIDENS ON FIRST:** Financial columnist Dan Dorfman recently reported that a bidder offered \$9.50 a share to buy Alliance Entertainment Corp., but was turned down. However, Dorfman didn't name the bidder, still refusing to say it was Bain Capital, the company that recently bought into Alliance, purchasing 1.5 million in shares from the departing Bruce Ogilvie, as well as an additional 1.025 million preferred shares from Bain's Robert Gay joined the Alliance board of directors at the time of the purchase. It will be interesting to see if, after Bain becomes more familiar with the company, it comes up with a sweetened offer to buy Alliance.

**WIDENS OF WISDOM:** Retail Track was recently cleaning out old computer files and came across this little (unused) nugget from this year's National Assn. of Recording Merchandisers convention. In his address at the meeting, then NARM president Scott Young noted that the computer-gate business had come up with a ratings system. Although the record industry has already responded to criticism about lyrics and parental guidance stickers on appropriate titles, Young said, the music industry shouldn't be down to guard on the issue of lyrics. "The computer-gate rating system may not be better than ours, but we should look at it," he stated. "[The lyric issue isn't] in our face now, but it will come back to us." Three months later, Sen. Bob Dole started tossing verbal bombs at Hollywood and the music industry.

**CELEBRATE:** On June 18, Martin Spector, founder and chairman of Miami-based Spec's Music, turned 90 years young. On June 19, he did what he always did on Mondays: he went to work at his office in the back of the Spec's outlet in Coral Gables, Fla.

**HOT SIDES COMING UP:** The Mushroom Group has announced that its independent record label, Orchard Lane Music, has signed some acts and is gearing up to release albums in July or August. According to a press release, Orchard Lane has signed *This Perfect Day*, a pop-rock band from a small town in northern Sweden, and the *Blenders*, a cappella group from North Dakota. Orchard Lane is distributed by M.S. Distributing.

**SPEAKING OF MUSICLAND:** the company recently announced that its

book division had passed \$100 million in sales. The company's Music and On Cue divisions, which run 32 and 39 outlets, respectively, carry books. At Media Play, the book product line represents 20% of sales. As part of its growing involvement in books, the company has promoted Mary Henderson, who joined in 1992 as divisional merchandise manager, to VP of the book division.

**HITTING THE ROAD:** The National Assn. of Recording Merchandisers is gearing up for its fall conference, which will once again be held at the Arizona Biltmore in Phoenix. It will kick off Oct. 30 with the conference for the independent sector, which will run through Oct. 32. A combined one-stop conference will follow, running Oct. 32-34.

There will be no realizers' conference this year. Next year, March 22-25, the annual convention will be held at the Marriott Hotel, D.C., at the Sheraton Washington hotel. In addition to the usual business sessions, a "gala concert for Congress" will be staged at the famed Constitution Hall, according to a NARM press release.

**QUICK ONES:** Last month, Harmony House opened its 38th location in Bloomfield, Mich... The Jazz Record Mart, which has spent the last 32 years doing business in the Grand-Station Building in Chicago, has moved to a new location on Wabash Avenue. The new space measures approximately 8,100 square feet; this is double the size of the old store. The new location includes a book and magazine department, a performance space, the extensive reference library of sister company Delmark Records; an expanded video department; a large, more accessible library of in-store play copies; and expanded sections for gospel, rural, world music, and other genres.

**MAKING TRACKS:** Joe Parker, who joined EMI to head up the label's sales efforts, has been busy putting together a staff. So far, Rita Bridges-Hall, formerly with CEMA in Chicago, has been named Midwest regional sales representative; Denise Willis, formerly with Zoo Entertainment, has joined as Southeast regional rep; and Alyssa Levy, formerly with Mercury, will join as Northwest rep... Russ Martin, formerly with Miramar, has joined Entertainment Distributing Inc. as national director of sales and marketing. EMI, based in Englewood, is a distribution company that specializes in servicing wholesale clubs, mail-order companies, and other nontraditional music outlets... Steve Wiley, previously an area manager for Warehouse Entertainment, has been named GM of Zia Records, which runs seven stores in Phoenix and Tucson, Ariz... Bruce Ogilvie, who recently left Bain Capital Entertainment Corp., was among eight winners of the entrepreneur of the year award handed out by the Orange County, Calif. office of Ernst & Young.

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## Women Helping Women With 'Global Divas'

### Rounder's Female-Artist Compilation To Benefit UNIFEM

**WOMEN OF THE WORLD:** What on Earth do Madlene Dietrich, Djur Djura, Lydia Mendoza, Marian Anderson, the Mahotella Queens, Patsy Cline, Miriam Makeba, Edith Piaf, Aretha Franklin, Yvonne King, Celia Cruz, and le Mystère Des Vols Bulgares have in common?

Well, they're all female musicians. But they also, along with 30 others, will be featured on the *Rounder Records* compilation "Global Divas," a three-CD set scheduled for release Sept. 13.

Some of the proceeds from the package, which is being issued to coincide with the United Nations Fourth World Conference on Women to be held in Beijing this fall, will be donated to the United Nations Development Fund for Women (UNIFEM), a nonprofit organization dedicated to providing support and services to women worldwide.

"Global Divas" was conceived by Brooke Wentz, music director for cable sports network ESPN. Wentz has moonlighted as an album producer in the past, and her work on *Ellipsis Arts* best-selling world music compilations "Global Meditation" and "Global Celebration," which have sold a combined total of more than 50,000 units, uniquely qualifies her for her present task.

Wentz has been a member of UNIFEM for over five years and initiated the "Global Divas" project with art director Bonnie Butler. She says that the *Rounder* compilation is designed "mainly to get people to donate money to set up infrastructures for women in the Third World."

She had originally thought about putting together an African music compilation, but she says, "I thought,



by Chris Morris

well, African music is a little too small." So "Global Divas" will encompass 42 selections by a diverse group of international performers, all of them women.

"I chose this music because I enjoy it, and I get a really uplifting feeling from it," she says.

Some of the material, such as the tracks from the Mahotella Queens and Makeba, has never been released in the U.S., while a cut by Bob Marley's mother Cedella Marley Booker has never been released at all.

Jon Mitchell and Linda Ronstadt have already contributed notes for the package, and Wentz hopes to enlist other performing women to write for the set.

"Global Divas" sounds like a noteworthy overview that will support a righteous cause. Bravo to Wentz and to *Rounder*.

**QUICK HITS:** Contract Record Co. has started up business in Conshohocken, Pa. The indie imprint, which is handled by M.S. Distributing in Hanover Park, Ill., is a partnership between Kevin Glickman, head of business affairs at *Rainbow Records*, and attorney Edward Tognani. Hardcore rap icon Schoolly D's album "Reservoir Dog" is among the company's first releases... *Lenny*

**Killminster fans take note:** Flag Waring's *Motorhead* has been signed to metal specialty label CMC International in Zebulon, N.C. The group's first album for the company, "Sacrifice," will be released July 11... *Fantailieu Entertainment*, a new label launched by songwriter Rafael Fuentes in New York, bows this month with a debut solo album by former *Johnny Winter* side man Jon Paric, guesting with the singer/guitarist/harp player are pianist Johnnie Johnson, the Uptown Horns, and Anton Fig of the CBS Orchestra from "Late Show With David Letterman."

Also new is PC! Music, a San Diego (Continued on next page)

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# Sky's the Limit As RainBow Records Pursues Expansion

BY CATHERINE APPLEFELD

After existing as a single-store operation in Newark, Del., for 14 years, RainBow Records is now seeking its pot of gold via seven stores spread throughout Delaware and the Philadelphia suburbs. RainBow came into being 18 years ago when founder and president Joe Maxwell, then a high school chemistry teacher, began to explore other ele-

ments of his life. "Enrollment was dropping at the school, and they were losing teachers," he says. "It appeared I might be the next to go on some point, so I basically opened the retail business by default."

Although Maxwell remained in teaching for some time after cutting the reins on RainBow's flagship store, his love of the business eventually got the best of him and he moved over to RainBow full time. The company opened its second store in 1981 and has been in an aggressive growth cycle ever since. "We had only one store until four years ago," Maxwell says. "I guess what

happened is that as opposed to being an absentee owner, I came into the business full time and hired some real good people and took advantage of some good real estate opportunities."

This year RainBow is opening three stores, of which one, a 10,000-square-foot site in Dover, Del., will be the biggest record store on the DelMarVa peninsula, which comprises Delaware, Maryland, and Virginia, according to Maxwell. He plans to open an additional three next year as well, in markets that are a little bit smaller than the current locales. "We really are not restricted to any one area," he says. "We are thinking about expanding in the state of Pennsylvania, Lancaster, Harrisburg, Reading. Those are the types of middle markets we will look to be developing."

"We're really looking at going much further afield than the local area," Maxwell adds. "If you cluster a lot of stores together in one area, you run the risk of having your market hurt when people like Circuit City and Best Buy come in at full force."

Although there currently are no Best Buys in RainBow's market, Maxwell considers Circuit City a formidable competitor, like the Wal-Mart and Borders are. One area RainBow will probably not be expanding into is Maryland. "It seems that one of the most difficult areas to do business in is Baltimore-Washington," he says. "So that would be very

challenging."

Maxwell's expansion strategy is based on the idea of "store saturation." "We're really looking at going much further afield than the local area," Maxwell adds. "If you cluster a lot of stores together in one area, you run the risk of having your market hurt when people like Circuit City and Best Buy come in at full force."

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unlikely for us."

The new Dover store is typical of the RainBow blueprint, Maxwell explains, noting that the stores average in size from 6,000-12,000 square feet. "We have stores of several sizes, but I think we'll end up generally settling on the 9,000-square-foot range," he says.

Regardless of store size, a focus on breadth and depth of product has a RainBow principle. "We're a real music store," Maxwell says. "We go deep on catalog, and we carry just about every genre. We believe, and always have, that selection and location are the primary driving forces for customers. Of course we are very competitive prices, but I don't think we could be as successful as we are without such a wide selection."

Alternative and modern rock are big sellers for the chain, but it also does well with other genres such as international, blues, jazz, and classical music. Classical has proved so successful, in fact, that RainBow opened a classical-only outlet in the university town of Newark.

Aside from being genre-friendly, RainBow still stocks plenty of vinyl. "We carry a lot of 18-inch and 7-inch vinyl," Maxwell says. "We also have a very large cassette tape section—each store has over 14,000 tapes—and our sales have remained good in that area because other people are getting out of them."

Besides music product, RainBow also does a considerable business in T-shirts and posters and, of late, has segued into laserdiscs and CD-ROMs in two of its stores. "We're just keeping that business," Maxwell says of the newer formats. "Once we finish the Dover store, we probably will turn our attention to bringing some more of those products into our existing stores."

The heavy product mix notwithstanding,



RainBow Records stores range from 6,000-12,000 square feet, which allows the company to carry a full selection of inventory.

ing, Maxwell says the key to RainBow's success lies with its employees and the enterprising way in which he has installed pride in them. "We are a corporation, and all of our store managers own stock in the company," he says. "And if I had to sum up why we are successful, it would be because we have very loyal people. And I believe that part is because they are all owners in the estab-

lishment." Along with Maxwell, other notable RainBow people include 12-year employee Owen Thorne, who manages warehouse and inventory control; Kristi Dowell, a Wilmington, Del., store manager who has been with the company eight years; and Joe's brother Jim Maxwell, who came on board several years back as vice president and secretary.

## WHEREHOUSE TO SHORE UP SHAKY FINANCES

(Continued from page 87)

amortization and depreciation," by one measure it was about \$30 million last year. The year before, it was \$24 million.

The company says that income from operations (or noncash charges for amortization and restructuring are excluded) would have been \$16.7 million last year, compared with \$4.6 million the year before.

That increase in profit came during a decline in selling, general, and administrative expenses, which represent the company's overhead. There were a number of layoffs and firings during the year. The SG&A actually declined last year to \$18.7 million from \$19.6 million the year before. Payroll expense fell by 2.1%.

In its 10K, the company notes, "All categories of payroll, including store, administrative, and distribution center payrolls and the related payroll overhead costs, were lower as a percentage of aggregate net revenues due to headcount reductions and other expense control measures."

Wherehouse's top executives are Jerry Goldstein, chairman/CEO; Robert Brown, senior VP, sales and operations; and Stephen Brown, senior VP, general merchandise manager. Former chairman/CEO Scott Young resigned in April over differences with the board of directors about the company's strategic direction.

About 56% of the company is owned by Merrill Lynch and its affiliates.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

label operated by former EMI marketing director Corbin Dooley and onetime Atlantic director of financial and strategic planning Paul Brinberg. Initial signings include Mississippi alternative metal act Another Society and Jack Johnson, whose style is described by the label as "distorted soul." The partners insist that political correctness has nothing to do with the label moniker, which is derived from their first names ... Los Angeles residents may want to hop down to the SST superstore in West Hollywood, Calif., on Wednesday (22), when former Mary's Danish vocalist Julie Rittler and Eric Burdon of the Ringling Sisters perform spoken-word material from their current New Alliance releases "Medicine Show" and "Life On The Edge In Stetson." The event is part of the store's ongoing "Word Wednesday" series.

**FLANG VAYING** You know that the hard-touring band Bruck's road diet consists of the major junk-food

groups after eyeballing the credits of its new Caroline album, "4 Wheel Vibe." The Foreville, Calif., quartet thinks no less than 10 fast-food chains on the package.

"We eat a lot," explains guitarist Larry (who, like his bandmates, goes by first names only). "Everybody's got a special diet, so we hit everywhere—wherever's got the 99-cent items."

Larry is calling from Pensacola, Fla.; the group, which includes singer/guitarist Marty, bassist/vocalist Zack, and drummer Ray, is touring the South and Southwest in support of the new album, its second for Capricorn.

Though Brackett has been together for six or seven years, the association dates back a long time. Larry notes, "We grew up since kindergarten together."

While the unit got its start playing an unlikely act of Tom Petty and Rolling Stones covers, its members grew up listening to everything ranging from the Kinks to the Ramones to AC/DC, and Brackett's punchy,

wound-up sound closely resembles that of another Northern-California outfit, Green Day.

Larry is himself comphused by the similarity. "This is how it turned out. We did it this way before we heard of Green Day ... It's one of those things. When [pre-punk] gets unpopular, we're still be doing the same thing."

Currently on tour with Fat Wreck Chords act TH3. Brackett will be making U.S. appearances for the next month. However, its roadwork won't end there.

Larry says, "As soon as we get home, we go out with Everlast. Then we go out with SNFU. Then we go back to Europe. We pretty much won't be home all this year."

The band is looking forward to its return to Europe, where it played two months earlier this year. Brackett received its warmest reception in, of all places, Spain. "We played there all by ourselves, and it sold out," Larry says. "It was crazy." They go to shows to have fun there.

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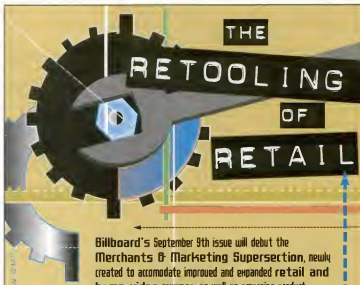
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## Top Pop. Catalog Albums

| THIS WEEK | LAST WEEK | ARTIST                           | TITLE                                 | WKS ON CHART |
|-----------|-----------|----------------------------------|---------------------------------------|--------------|
|           |           | ** No. 1 **                      |                                       |              |
| 1         | 1         | BEASTIE BOYS A                   | LICENSED TO ILL                       | 135          |
| 2         | 2         | BOB MARLEY & THE WAILERS A       | LEGEND                                | 294          |
| 3         | 3         | BOYZ II MEN A                    | COOLEYHIGHARMONY                      | 86           |
| 4         | 4         | PINK FLOYD A                     | DARK SIDE OF THE MOON                 | 215          |
| 5         | 5         | JIMMY BUFFETT A                  | SONGS YOU KNOW BY HEART               | 212          |
| 6         | 6         | NINE INCH NAILS A                | PRETTY HATE MACHINE                   | 33           |
| 7         | 7         | PINK FLOYD A                     | THE WALL                              | 285          |
| 8         | 8         | JAMES TAYLOR A                   | GREATEST HITS                         | 213          |
| 9         | 9         | THE DOORS A                      | BEST OF THE DOORS                     | 118          |
| 10        | 10        | ELTON JOHN A                     | GREATEST HITS                         | 203          |
| 11        | 11        | THE DOORS A                      | AMERICAN PRAYER                       | 6            |
| 12        | 12        | THE DOORS A                      | THE ULTIMATE EXPERIENCE               | 4            |
| 13        | 13        | C/CELEBRATE CLEARWATER REVIVAL A | CHRONICLE VOL. 1                      | 120          |
| 14        | 14        | VAN MORRISON A                   | BEST OF VIN MORRISON                  | 120          |
| 15        | 15        | STEVE MILLER BAND A              | GREATEST HITS                         | 225          |
| 16        | 16        | SOUNDTRACK A                     | GREASE                                | 81           |
| 17        | 17        | ENTY A                           | WATERMARK                             | 111          |
| 18        | 18        | JOURNEY A                        | JOURNEY'S GREATEST HITS               | 215          |
| 19        | 19        | METALLICA A                      | ...AND JUSTICE FOR ALL                | 218          |
| 20        | 20        | EAGLES A                         | GREATEST HITS 1971-1975               | 265          |
| 21        | 21        | OFFSPRING A                      | IGNITION                              | 62           |
| 22        | 22        | ERIC CLAPTON A                   | TIME PICES - THE BEST OF ERIC CLAPTON | 212          |
| 23        | 23        | GRATEFUL DEAD A                  | THE BEST OF SKELETONS FROM THE CLOSET | 165          |
| 24        | 24        | EAGLES A                         | HOTEL CALIFORNIA                      | 213          |
| 25        | 25        | LIVE A                           | MENTAL JEWELRY                        | 12           |
| 26        | 26        | PATSY CLINE A                    | GREATEST HITS                         | 204          |
| 27        | 27        | JANIS JOPLIN A                   | GREATEST HITS                         | 114          |
| 28        | 28        | NIIVANA A                        | BLEACH                                | 62           |
| 29        | 29        | GREEN DAY A                      | KERFLUNK                              | 35           |
| 30        | 30        | WHITE ZOMBIE A                   | LA SCORRISTO: DEVIL MUSIC VOL. 1      | 5            |
| 31        | 31        | MADONNA A                        | THE IMMACULATE COLLECTION             | 11           |
| 32        | 32        | LED ZEPPELIN A                   | LED ZEPPELIN IV                       | 113          |
| 33        | 33        | MELISSA ETHERIDGE A              | MELISSA ETHERIDGE                     | 37           |
| 34        | 34        | PANNA A                          | REFLECTIONS OF PASSION                | 45           |
| 35        | 35        | MICHAEL JACKSON A                | THRILLER                              | 45           |
| 36        | 36        | THE BEATLES A                    | SGT. PEPPER'S LONELY HEARTS CLUB BAND | 161          |
| 37        | 37        | U2 A                             | THE JOSHUA TREE                       | 114          |
| 38        | 38        | PANNA A                          | DAVE TO DREAM                         | 114          |
| 39        | 39        | ORIGINAL LONDON CAST A           | PHANTOM OF THE OPERA                  | 76           |
| 40        | 40        | METALLICA A                      | RISE THE LIGHTNING                    | 112          |
| 41        | 41        | THE BEATLES A                    | ABBEY ROAD                            | 72           |
| 42        | 42        | METALLICA A                      | MASTER OF PUPPETS                     | 118          |
| 43        | 43        | GLORIA ESTEFAN A                 | GREATEST HITS                         | 6            |
| 44        | 44        | SEAL A                           | SEAL                                  | 20           |
| 45        | 45        | GREEN DAY A                      | 355SMOOTH                             | 32           |
| 46        | 46        | THE BEATLES A                    | 1967-1970                             | 41           |
| 47        | 47        | ANNE LENNON A                    | DIRTY                                 | 7            |
| 48        | 48        | MICHAEL JACKSON A                | OFF THE WALL                          | 12           |
| 49        | 49        | SOUNDTRACK A                     | RESERVOIR DOGS                        | 11           |
| 50        | 50        | FLEETWOOD MAC A                  | GREATEST HITS                         | 171          |

Come album or other titles which have previously appeared on The Billboard 200 Top Albums Chart and are re-released significant sales. \* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. \*\* RIAA certification for sales of 1 million units, with multination sales indicated by a separate following the symbol. Most albums available on cassette and CD. \* Material indicates vinyl LP. \*\* Material indicates CD. \* Most top prices, and CD prices for MECA and BMG labels, are suggested lists. Tape prices marked CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. \*\* indicates just or general re-release. © 1995, Billboard Publications, and SoundScan, Inc.



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|--------------|---|-------------|
| September 9  | Store Fixtures  | August 15   |
| September 16 | Non-Music Products<br>(Apparel, Books, Magazines, etc.)                 | August 22   |
| September 23 | Retail Systems/Software<br>(Security Systems, Retail Computer Software) | August 29   |
| September 30 | Distribution  | September 5 |

This quartet of retail specials will be must-reading for all those involved in the music and video retail markets, as Billboard simultaneously unveils its new Supersection.

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# NEW & NOTEWORTHY

EDITED BY LARRY FLICK

## POP

★ **BETTE MIDLER** *To Devote You (A & M)*  
PRODUCER: Art Marden  
WRITER: B. Midler  
PUBLISHED: 10/10  
Pete Seeger's old-time

The ever-divine Miss M dips into "Better Off Roses," her first noncoverduet album, and pulls out a sparkling pop jewel that nicely displays her deliciously female style. Producer Art Marden dresses Midler in a lovely Maria McKee composition that is arranged with flowing piano lines, elegant midtempo rhythms, and soaring string effects. It is a setting that inspires a strong performance that should appeal to listeners at top 40 and AC levels.

★ **WEezer** *Say It Ain't So (A & M)*  
PRODUCER: Ric Ocasek  
WRITER: R. Ocasek  
PUBLISHED: 10/10  
Said 4742 (top 10) (radio singles)

Whether it is at once again. The quartet delivers its strongest single yet with this sharply constructed rock gem. The track, which is remixed slightly from the album version, contains killer guitar riffs, jangly analog synths, and classic rock harmonies. Modern rock radio is a given. The only question is whether top 40 programmers will come to the party. They should.

★ **WHOOH!** *Another Day (A & M)*  
PRODUCER: J. Seaton, D. B. Pagnattelli  
WRITER: J. Seaton, D. B. Pagnattelli  
PUBLISHED: 10/10  
Said 4791 (radio singles)

The attack of Euro-sophistic dance singles continues, with this follow-up to the act's previous single, "Saturday Night," flying over the top with giddy kiddie flavors. The beats have breakneck energy, and the synths have a shiny, candy-cake flavor. Single's only problem is a grating vocal performance that too closely resembles the squeaky and repeat of a lovable doll. Still, the odds of crossover radio programmers coming to the party are fairly good.

★ **ASHANTI** *Who's the Girl (A & M)*  
PRODUCER: J. Seaton  
WRITER: A. Ashanti  
PUBLISHED: 10/10  
Said 4792 (top 10) (radio singles)

Newcomer Ashanti employs a plethora of classic and modern sounds to create the sweetest pop-top love song. Her rhythms are fine and are delivered with an impressive head-on view. The chorus has an ear-catching combination of "feel the vibe" chants and soulful inspiration. Opens mindfully top 40, crossover, and R&B programmers ready to make room for an indie upstart who looks no further than this cute 17-year-old.

## R & B

★ **BRAND MO'NETH** *On the Down Low (A & M)*  
PRODUCER: Ben McGehee  
WRITER: B. McGehee  
PUBLISHED: 10/10  
Said 4743 (top 10) (radio singles)

McGehee's moody rhythms and appears poised to take over as the R&B community's top male vocalist. On this quip, joyously freestyle from "down low," his warm and flexible voice is infused with a sexy edge that has not been heard on past recordings. His sensuality is also on display as he finds the perfect balance between sultry, seductive and hip-hop. The end result is an infectious appeal from both youthful and mature record-hounds.

★ **WOL & GIRL** *No Women No Fun (A & M)*  
PRODUCER: D. Diddy  
WRITER: D. Diddy  
PUBLISHED: 10/10  
Said 4744 (top 10) (radio singles)

Rigorous orchestral female quartet has

always shined apart from the glitz of new-jack swings largely on the strength of stylish and personable singles that always invite repeat spins. On this cover of a Bob Marley classic, the act is in top form, bringing a reverent, but assured perspective to the song. The track has a rocking, bottom-heavy groove that is smartly accented to streetwise hip-hop drums, and is well mainstream-minded R&B and pop crossover.

★ **GROOVE THEORY** *Tel Me (A & M)*  
PRODUCER: J. Seaton  
WRITER: J. Seaton  
PUBLISHED: 10/10  
Said 4745 (top 10) (radio singles)

With an infectious lyric that boasts such as "a real love for a romance and a heart for a pair of wings," Carpenter has penned an instant classic. An inspiring, beautiful piece of poetry brought to life by Carpenter's earnest voice swelling along on a lovely Appalachian melody. From the singer-songwriter's current album, "Stone In The Road."

★ **GEORGE STRAIT** *Last Of Its Kind (A & M)*  
PRODUCER: Tony Brown, George Strait  
WRITER: G. Strait  
PUBLISHED: 10/10  
Said 4746 (top 10) (radio singles)

This new and pretty ballad, written by Alabama's Teddy Gentry and Dean Dixon who have been a constant source of Strait's live performances, is a perfect example of a love affair. Strait is the master of subtle country love songs, and he delivers the goods in this one.

★ **SPRAGUE BERNARD** *Al's Love (A & M)*  
PRODUCER: J. Seaton  
WRITER: S. Bernhardt  
PUBLISHED: 10/10  
Said 4747 (top 10) (radio singles)

This lively world music jam riffs and beats the attention of Euro-minded R&B and top 40 radio programmers. An uptempo Caribbean beat is accompanied by a mix of Latin and tropical drumming. An intriguing snippet from the album "Furia" is featured.

★ **WOODY LEE** *I Like The Sound Of This (A & M)*  
PRODUCER: J. Seaton  
WRITER: W. Lee  
PUBLISHED: 10/10  
Said 4748 (top 10) (radio singles)

This is an uptempo ode to the joys of newsworld love and commitment. A sexy chorus and an infectious melody driven by Lee's smooth, accessible vocal. This is a song for country radio.

★ **ALAN MORISSETTE** *You Oughta Know (A & M)*  
PRODUCER: J. Seaton  
WRITER: A. Morissette  
PUBLISHED: 10/10  
Said 4749 (top 10) (radio singles)

Modern rock radio has already started to subscribe to Morissette's intriguing observations and poetry. Now, time for pop listeners to elixir about. Morissette has a quirky presence that is, by turns, sassy and vulnerable. Her music is surrounded by flexible, funk-fortified beats and whiplash guitar riffs. Single from the album "Jagged Little Pill."

★ **DADDY-O FEATURING LIL' WUDUH** *Love On (A & M)*  
PRODUCER: J. Seaton  
WRITER: D. O'Neal  
PUBLISHED: 10/10  
Said 4750 (top 10) (radio singles)

Prodigal of Queens' Latinati makes an instant impression. His infectious, chilled-out, hip-hop, which blends abstract rhythms with silky vocals by Lil' WuDuH, is a perfect example of a friendly appeal. Side-by-side that works well with the track's large bassline, punchy keyboards, and a friendly appeal should prove to be a prime playlist addition in R&B, top 40, and crossover.

★ **DAVID D. BROWN** *Love On (A & M)*  
PRODUCER: J. Seaton  
WRITER: D. Brown  
PUBLISHED: 10/10  
Said 4751 (top 10) (radio singles)

With an infectious lyric that boasts such as "a real love for a romance and a heart for a pair of wings," Carpenter has penned an instant classic. An inspiring, beautiful piece of poetry brought to life by Carpenter's earnest voice swelling along on a lovely Appalachian melody. From the singer-songwriter's current album, "Stone In The Road."

agreement about the rapper's ability to beat step between the steps. The uptempo beat should catch the attention of those who like their reggae clean and mean. Four it out.

## COUNTRY

★ **MARY CHAPIN CARPENTER** *Why Walk (A & M)*  
PRODUCER: Tony Brown, George Strait  
WRITER: M. Carpenter  
PUBLISHED: 10/10  
Said 4745 (top 10) (radio singles)

With an infectious lyric that boasts such as "a real love for a romance and a heart for a pair of wings," Carpenter has penned an instant classic. An inspiring, beautiful piece of poetry brought to life by Carpenter's earnest voice swelling along on a lovely Appalachian melody. From the singer-songwriter's current album, "Stone In The Road."

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WRITER: A. Morissette  
PUBLISHED: 10/10  
Said 4749 (top 10) (radio singles)

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PUBLISHED: 10/10  
Said 4750 (top 10) (radio singles)

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## DANCE

★ **JUDY CHIKES** *As Long As You've Got To Go (A & M)*  
PRODUCER: J. Seaton  
WRITER: J. Chikes  
PUBLISHED: 10/10  
Said 4752 (top 10) (radio singles)

With an infectious lyric that boasts such as "a real love for a romance and a heart for a pair of wings," Carpenter has penned an instant classic. An inspiring, beautiful piece of poetry brought to life by Carpenter's earnest voice swelling along on a lovely Appalachian melody. From the singer-songwriter's current album, "Stone In The Road."

★ **KWAME** *Don't Let Me See (A & M)*  
PRODUCER: J. Seaton  
WRITER: K. Kwame  
PUBLISHED: 10/10  
Said 4753 (top 10) (radio singles)

Industrial dance set gets a disco makeover with a funky producer George Morley who polishes the set's typically rough edges with a percolating percussion (often closely for the correct effect) and a soaring melody. In this context, the set's reliably complex but subtle melodies are framed with a cohesive and approachable sound that should quickly attract a broader audience. For purists, the language and aggressive original version of the song is included. Contact: 602-970-6018

★ **CARPETTA** *Whispering (A & M)*  
PRODUCER: J. Seaton  
WRITER: C. Carpetta  
PUBLISHED: 10/10  
Said 4754 (top 10) (radio singles)

Given his penchant for chaste, country covers of pop and rock classics that push against the grain, it is little surprise that Carpetta would eventually direct his creative energy toward classical symphonies. On this 10-minute epic, he weaves portions of a familiar Tchaikovsky composition into a beautiful, slow setting that is as much a love story as it is a love story. It is the "I heard it is the headline." Could wind up as an album highlight in the coming season. Contact: 604-444-6349

★ **WYNON MARSALIS** *Love Is A Long Way (A & M)*  
PRODUCER: J. Seaton  
WRITER: W. Marsalis  
PUBLISHED: 10/10  
Said 4755 (top 10) (radio singles)

From these remarkable first few bars, this pop into "Joe Cool's Ballad" will have you grooving. The final line of the song, which is a love story, is a love story. It is the "I heard it is the headline." Could wind up as an album highlight in the coming season. Contact: 604-444-6349

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WRITER: W. Marsalis  
PUBLISHED: 10/10  
Said 4755 (top 10) (radio singles)

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from a great old lady—merits lots into him, it is easy to see why so many young bands continue to be influenced and inspired by him. Many will delve into the track's sociological and philosophical merits, but we think you should just kick back and have a good time with it. And prepare for instant rock n' roll. The vocal is somewhat monotone in delivery, forming an off-center, hypnotic hook. An improbably dose of melismatic melodic lines alongside passive-aggressive guitar riffs. Brain buster! rock.

★ **MAE SEASON** *I Don't Know Anything (A & M)*  
PRODUCER: J. Seaton  
WRITER: M. Season  
PUBLISHED: 10/10  
Said 4756 (top 10) (radio singles)

This track from the grunge supergroup takes a deliberately measured approach to rock n' roll. The vocal is somewhat monotone in delivery, forming an off-center, hypnotic hook. An improbably dose of melismatic melodic lines alongside passive-aggressive guitar riffs. Brain buster! rock.

★ **SMILE** *Shaving At The Sun (A & M)*  
PRODUCER: J. Seaton  
WRITER: S. Smile  
PUBLISHED: 10/10  
Said 4757 (top 10) (radio singles)

Despite what one might expect by its name, Smile isn't a happy song. This airy trio creates a happy rock composed of scurrying guitars and scurrying vocals. The vocal is somewhat monotone in delivery, forming an off-center, hypnotic hook. An improbably dose of melismatic melodic lines alongside passive-aggressive guitar riffs. Brain buster! rock.

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# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE VIDEO GAMES & ONLINE COMMUNICATION

## The Origin of a Multimedia 'Species'

BY MARILYN A. GILLEN

LOS ANGELES—MGM Interactive is moving forward with its mandate to develop multimedia properties via an alliance with skill-skewed publisher Cyberdreams that will include development of a game based on the forthcoming MGM film "Species."

MGM's Pink Panther, meanwhile, is moving into multimedia through a separate licensing deal between MGM/UA Licensing and Merchandising and startup software company Wanderlust Interactive to produce a series of educational CD-ROMs centered around the colorful character. The first title is expected early next year.

The MGM Interactive/Cyberdreams alliance will bear its first fruits next month, with release of a computer screen saver featuring clips from "Species" and artwork by illustrator H.R. Giger, who contributed to the film. The screen saver will launch "an interactive journey" to the film, which opens July 3.

Next up, according to Cyberdreams director of legal and business affairs Daniel Pelli, is a game scripted from noted sci-fi author Harlan Ellison based on his short story "I Have No Mouth And I Must Scream." The game is due in September, and the sequel to Cy-

berdreams' "Dark Seed" is due in October. The three Cyberdreams CD-ROM titles will be marketed and distributed by MGM/UA Home Entertainment.

The "Species" game will be a joint development venture between the two parties. Pelli says, with film co-producer Dennis Feldman on board as a creative consultant. It's due out in 1995, at a time expected to coincide with the film's release on home video.

"It's certainly been proven in the past that getting a well-known license is not a sure-fire ticket to game success," Pelli says, "but when you combine a top-quality game with a top property, that's a different story. We think this pairing of strengths and talents will be a winning mix for everybody involved."

Ronald Frankel, executive VP/GM of MGM Interactive, which was formed in May, says such careful pairings will be a key part of MGM Interactive's ongoing strategy for "multimedia development." The strategy will encompass titles based on original ideas and those tied to MGM-owned properties and copyrights.

"We have taken the studio model as our approach," Frankel says. "We will not hire a staff of developers in-house, but we will instead put together the best possible teams



Cyberdreams' forthcoming titles include a game written by science fiction author Harlan Ellison based on his short story "I Have No Mouth And I Must Scream." Above, the Honky Tonk Bar in the like-titled CD-ROM, which will be distributed through MGM Interactive as part of a new alliance.

for each individual project. Cyberdreams' track record tells us that they will be a valuable partner in translating 'Species' into a compelling game."

An earlier MGM strategic alliance, meanwhile, will also blossom into its first product this summer. "Wireheads," due midyear, will be the debut release from an MGM alliance forged last year with game company Sega.

### SEEING PINK

For New York-based Wanderlust Interactive, the initial corporate strategy is also key to combining a popular licensed property with compelling original content. And, of course, one large, profitable line.

"The Pink Panther is simply perfect for what we wanted to do; he is, in fact, the only character that we could imagine using," says Catherine Winchester, president/CEO of Wanderlust Interactive and a former head of InterOpac Publishing Ltd., which she founded in

1988.

What Wanderlust wants to do, Winchester says, is create interactive titles that educate, certainly, but also "just plain entertain."

"Our series is called Intelligent Fun & Games," and that's just what we intend the titles to be," she adds. Winchester says "education" doesn't quite fit the game plan, because it narrows the targeted user base to children. "Our products are designed for ages 8 and up," she says, "all the way to adults."

There will be a strong dose of humor, she adds, along with the educational benefits such wanderings naturally impart.

A distribution deal is pending, Winchester says.

## 'Virtual Global Parties' Coming To SW Networks

LOS ANGELES—SW Networks and multimedia think tank Thinking Pictures aim to put a new spin on how people experience live music with a new technology designed to give a host of innovative entertainment experiences, not the least of which is global parties.

"As the sun moves around the planet, you can move around the world from nightclub to nightclub," says Gordon Gould, NetSpace manager of SW Networks. "We will be creating the ultimate party-hopping experience using audio and video."

The "virtual global party" is only one possible application of a new communication technology SW Networks and Thinking Pictures are partnering to develop, which they have dubbed "rock.com." The name also will be applied to a World Wide Web site showcasing the realtime audio/video delivery technology, which is slated to be up in prototype form in November.

"For SW Networks, this is a perfect expression of who we are," says Susan Solomon, president/CEO of SW Networks. "It's really about creating a sense of community and allowing people to interact with one another and with the music. This announcement also marks the beginning of an era in

which personal computers will be a primary source of entertainment programming."

Stephen Fitch, the president of Thinking Pictures, sees rock.com as "an innovative, growth-oriented, free-creating an infrastructure for a global music network presence. It's based on convergence—the concept that if it's digital, it can go anywhere: over your radio, cable, computer. It's all about the idea of creating digital content."

"Programming created using the rock.com digital technology can be distributed via an extraordinary number of platforms," says Solomon, "including CD-ROM, radio and television specials, and, of course, the Internet."

SW Networks, which is owned by Sony Corp. of America, currently delivers programming over a wide array of platforms, including digital cable radio and satellite services. It recently launched its own online site (<http://www.rock.com>), which eventually will be connected to rock.com. Thinking Pictures is a multimedia think tank, spun off of M.I.T. Media, and an entertainment production company. Its projects to date include producing the Rolling Stones' live concert broadcast over the Internet.

MARILYN A. GILLEN



### NEW RELEASES

**MICHAEL JACKSON'S THE BEER HUNTER**  
Discovery Channel Multimedia  
PC, \$49

Just in time for summer-vacation planning, the Discovery Channel is tapping into a new era of exploration: great beers. Don't be misled by the apparent form of the subject matter; this is heady fare, beautifully executed and wittily presented.

by region, style, or characteristic, the disc allows travelers to preview the local offerings in areas they will be visiting or to collect addresses and phone numbers of pubs with notable brews of the style favored by the user. Do-it-yourselfers are also pointed toward mail-order companies offering home-brew kits and supplies.

More than a compendium, however, "The Beer Hunter" is at heart an ode to the glory of hops. Jackson offers a heartfelt master course in beer-appreciation, guiding viewers from the brewing process through quaffing strategies with a combination of videoclips, photographs, text, and inimitable style.

A great reason to raise a glass, "The Beer Hunter" is worthy of a toast.

MARILYN A. GILLEN

## E3 Vies With CES; 'Nu' Co. Gets Cash

WINTED IS passing on the January 1996 Winter Consumer Electronics Show and will instead support "a single source technology show to be held by the Interactive Digital Software Assn. in Los Angeles in May of 1996," according to a company statement. The colossal Winter CES, which last year attracted more than 100,000 visitors to its traditional Las Vegas site, is sponsored by the Electronics Industries Assn. and has grown to a multimedia showcase over the last few years. The '96 show is set for Jan. 8-8.

EIA spokeswoman Cynthia Upon expects that more members of the hardware video-gaming contingent will show up at the show than at CES. But she says there will still be a strong multimedia element to the show, with a heavy focus on the PC marketplace; that presence is being moved into the Sunset Hotel, she says. "The exhibitors people want to reach the dedicated video-game buyers," she says, "and their own focused show [the Electronic Entertainment Expo] lets them do that. But there is a lot of people who want to reach the mass merchants and the big retailers who want to look at hardware and software in one setting, and those are the type of retailers that we can offer them."

The debut IDSA-endorsed trade show, the Electronic Entertainment Expo (E3), was held in May in Los Angeles and was judged a strong success, with attendance topping 40,000.

The EIA, meanwhile, will stage its shortest trade show, "The Digital Destination," May 25-26, 1996, at the Flamingo Las Vegas. Sponsored by the Software Publishers Assn., the Interactive Television Assn., and others, its focus is on the PC marketplace and consumer-targeted digital products such as digital videodisc and high-definition television, according to Upon. Upon expects the EIA event and the near-identical 1996 E3 show to appeal to different audiences. "Ours is not a video-game show," she says.

**NU-MEDIA INC.** has gotten a \$7 million cash infusion from Safeway Stores Inc. and its venture capital affiliate, Technology Leaders II LP, they became minority partners in the company. NuMedia was formed in May by Warner Computer's NuMedia executive Norm Austin and partners to develop interactive music software (Billboard, May 13). It plans to release its first slice of 18 titles this fall.

**MORE TODD:** Todd Rundgren's CD Plus-only album, "The Individualist," which was slated to debut this month from interactive record label Ion, won't be out in the time frame planned and won't be produced initially in the format planned. The album has been delayed due to the lateness of the CD Plus standard-setting process, the artist says. The album is expected out in late July or early August and will be sold as a "track zero" set. But Todd fans need not fear: Rundgren is temporarily making the entire audio portion of the album available on his new CompuLink online forum (see access, "Go Music").



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## PRELIMINARY

By Seth Goldstein

**NO FLAMIN' IN THE PAN:** The National Assn. of Video Distributors has finally made itself whole and ended an embroilment.

On June 12, the NAVD board accepted the application of New York-based Flash Distributors, giving president Steve Scavelli time to catch a flight to Chicago for the next meeting. He automatically joins the board, which now has 11 members. "I'm hoping I can bring the needs of the smaller retailer to the light of fellow distributors as well as the studios," Scavelli says.

His Chicago appearance wasn't automatic until Flash met NAVD's admission requirement—applicants currently must be direct with four of the six studios that dominate the industry. NAVD had raised the hurdle from three of Hollywood's finest largely to keep Flash from joining the club, in the eyes of many observers. The distributor's earlier applications had been rejected.

Flash came of age in the fiercely competitive New York market, where Star Video dominated outlets rivals such as Metro and W. Records & Video. In the ongoing turf battle, Star and Flash haven't had much good to say about each other, which didn't aid Flash when NAVD reconsidered the minimum.

The problem for NAVD has been Scavelli's presence at annual conferences. Despite the fact that he was persona non grata during official functions, nothing prevented Scavelli from holding polite meetings with vendors. NAVD wanted considerable time and energy trying to make him disappear.

Now the board can focus on more pressing issues, such as helping suppliers establish more realistic goals. Never mind the over-the-top success of New Line's "Dumb and Dumber," at 600,000 copies in the U.S. and Canada. Other rental retailers are collapsing well before the finish line.

LIVE Home Video reportedly could fall 15,000-18,000 short of its 45,000-unit budget for "Twisted: The Movie." And Warner Home Video's orders for "Interview With The Vampire," at 470,000 cassettes, were 30,000 below target, sources indicate.

Warner's "Disclosure" hit its mark of 470,000 units—no surprise to distributors that always thought it was the better title.

## Preschool Video Comes Of Age Suppliers Sharpen Their Marketing Focus

■ BY MOIRA MCCORMICK

**CHICAGO**—Retailers have long believed that the earlier they introduce their product to a prospective customer, the better. If the fastest-growing segment of the children's video industry—preschool video—is any indication, suppliers are failing all over themselves to keep the ever-burgeoning numbers of small fry.

Most of the majors have been dealing in video aimed at the market for 2- to 5-year-olds for some time, but only recently have they been sharpening their marketing focus. Some are jumping in with both feet, acquiring and producing multiple lines of preschool product.

The Lyons Group, producer of genre superstar Barney the Dinosaur, proved that live-action preschool video could be a major moneymaker when Barneymania became a national phenomenon almost three years ago. How did this small, Texas-based company manage to sell more than 30 million units of 16 Barney titles in the U.S. alone?

"We let retailers know from the beginning that they could make margins with our product," says sales and marketing director Debbie Rios. "Co-op dollars were available only if they advertised above our minimum ad price—we wouldn't co-op if the store was selling the product for 50% off, for instance. For EPC, for Eury, it was a successful strategy; it helped us get shelf space."

"We weren't Disney; we didn't have that kind of clout. So we offered good terms and good profitability. And we prevented ourselves from being footballed as a loss leader."

The initial Barney hysteria may have cooled—a *Rio* puts it, "The property is maturing"—but the Barney franchise continues to grow. "We have major partnerships with Universal Studio [a Barney attraction is opening at the theme park], Geffen Pictures, and Warner Bros. [for the Barney movie due in 1997]. Next year, we've got three direct-to-video releases coming out. We'll have two releases in September for the Spanish market, with more to follow. In fall '96, we're doing a 15-city promotion with Barney and the other characters."

Disney, which invented classic animated characters such as Mickey Mouse, has "been in the preschool category for quite some time," says spokeswoman Marcelle Abraham. The studio has released titles from such properties as *Spot*, *Winnie the Pooh*, and the *Muppets*, via Jim Henson Home Video. In August, Disney will consolidate all its preschool product under the banner Bright Beginnings.

"Our research shows that there are nearly 15 million VCR households with children under 6," says Abraham. "As sell-through expands day by day, new families are entering the category all the time. Our marketing strategies are addressing families who want preschool video."

"It's important to develop programming that's truly age-appropriate," she continues, "with simple story lines and graphics and situations that are relevant to preschoolers' development. The Spot tapes, for instance, have five five-minute stories on each tape. That's the typical preschooler's attention span, and the stories address preschool concerns."

Creating the Bright Beginnings banner "is a strategy we've been developing for quite some time," Abraham says. "By putting these titles under this banner, we create a home at retail. Parents will know exactly where to shop for age-appropriate video. The product will be easily identified by colorful on-pack logo stickers."

Jim Henson's Preschool Collection debuts June 16 with "Muppets On Wheels," along with the first two titles of a new *Muppet Babies* series, "Yes, I Can Learn" and "Yes, I Can Help."

Cross-promotions with toy manufacturers figure prominently in Sony Wonder's preschool marketing plans, according to marketing senior VP Wendy

Moss. For Nickelodeon's Nick Jr. collection, "We've formed a strategic alliance with Hasbro," Moss says. "For PBS series 'Puzzle Place,' we're doing cross-promotions with Fisher Price."

Sony Wonder recently took on distribution of Children's Television Workshop's "Sesame Street" and the Random House catalog of "Berenstain Bears," "Dr. Seuss," "Richard Scarry," and "Happily Ever After" titles. "The Sesame Street name has alliances with a number of different merchandising companies," says Moss. "It helps tremendously in the marketing area to form partnerships with other companies—finding and developing relationships with outside third parties."

Asked whether a preschool gift and shakeout is in the offing, Moss responds, "One of the strongest product areas is that for 2- to 5-year-olds. The way kids watch video at that age means there's a great opportunity."

One company developing a plethora of preschool series is Warner's Video's KidVision. For starters, there's the "Baby Goo..." series, debuting Aug. 29, which has live action and the music titles "Songs To Take Along" and "Songs for the Season." Also on the way are three more series, *Sid & Marty Krofft's "Dream Big," "E.Y. Presents,"* by photographer William Wegman, and "Real World's" KidVision, meanwhile.

(Continued on page 100)

## DVD Camps Remain Split At REPLITCH

■ BY PAUL VERNA

**SANTA CLARA, Calif.**—Video industry leaders who expected the REPLITCH conference—held here June 12-15—to yield a consensus between the proponents of competing high-density videotape formats were disappointed. Despite ample opportunities, no meeting of the minds took place.

In fact, the two camps kept walking in opposite directions. The tone of the conference was one of contentiousness, with the Sony/Philips/IM MultiMedia CD and the Toshiba/Time Warner Super Density DVD Alliance battling on every front.

The rivalry was palpable throughout the convention, from the show floor—where the SD mascot towered above the booths of the various alliance members—to workshops and presentations, where each side made its case abundantly clear.

Asked if the SD Alliance was prepared to meet with Sony/Philips/IM to discuss the possibility of a single standard, Rick Marquardt, VP of Warner Advanced Media Operations, told Billboard, "We've invited the other camp to the table repeatedly, but they have yet to respond."

On the other side, Arjen Bosman, director of marketing for multimedia CD at Philips Key Modules, said, "We've always kept an open line with regard to the SD Alliance." By press time, the two parties had yet to confer, say sources on both sides. This failure to communicate assumed non-verbal proportions at a MultiMedia CD product presentation in which an exasperated attendee asked, "How can two companies that say they are willing to talk to each other be at the same show and still not talk to each other?"

But the conference did offer the industry a detailed look at each system. The SD Alliance—which includes such hardware and software providers as MCA, Time Warner, JVC, RCA, Matsushita, JVC, Thomson, and Mitsubishi—offered four products: single-sided five- and nine-gigabyte discs and double-sided 16- and 18-gigabyte models.

The double-sided, single-layer, five-gigabyte SD is capable of storing a 130-minute film of "average complexity," with Dolby AC-3 surround.

(Continued on page 100)



**Eight Is Great.** Flash Distributors drew 320 guests to its eighth annual open house June 7 at the Tribeca Film Center in New York. The party dispensed knowledge how to sell CD-ROMs and entertainment in local credit and raised \$750 for AIDS research. Pictured at the event, from left, are Mike Katchman, Oscar Home Video; actor Jeff Speakman; Joe Amodei, Turner Home Entertainment; actress Karen Duffy; Danny Kopels, president of producer DMAC; and Steve Scavelli, president of Flash.



# Video Previews

EDITED BY CATHERINE APPELFELO

Billboard

FOR WEEK ENDING JULY 1, 1995

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

| THIS WEEK     | LAST WEEK | WEEKS ON CHART | TITLE (Rating)                                  | Label/Distributing Label, Catalog Number                     | Principal Performers                     |
|---------------|-----------|----------------|---|--|--|
| *** N L 1 *** |           |                |   |  |  |
| 1             | 4         | 2              | LEGENDS OF THE FALL (R)                         | Columbia TriStar Home Video 74729                            | Brad Pitt<br>Anthony Hopkins             |
| 2             | 25        | 2              | INTERVIEW WITH THE VAMPIRE (R)                  | Warner Home Video 12176                                      | Tom Cruise<br>David Pitt                 |
| 3             | 1         | 16             | THE SHOGUNSHAW REDEMPTION (R)                   | Columbia TriStar Home Video 74769                            | Tom Bellows<br>Roger Freeman             |
| 4             | 3         | 5              | THE PROFESSIONAL (R)                            | Columbia TriStar Home Video 74743                            | Jean Reno<br>Gary O'Quinn                |
| 5             | NEW       | 1              | JUNIOR PG-13                                    | MCA/Universal Home Video<br>Univ. Dist. Corp. 42184          | Andy Scheraga<br>Denny Delino            |
| 6             | 2         | 7              | FOREST GUMP PG-13                               | Paramount Home Video 52583                                   | Tom Hanks                                |
| 7             | 7         | 3              | RICHIE RICH PG                                  | Warner Home Video 17500                                      | Melanie Lynskey<br>John Lemongoy         |
| 8             | 5         | 8              | QUE SHOW (R)                                    | TriStar/Picture Home Video<br>Banta Video Home Video 2358    | John Furlan<br>Bob Marley                |
| 9             | 8         | 4              | SPEEDLESS PG-13                                 | MGMA Home Video WMS2122                                      | Michael Biehn<br>Gena Davis              |
| 10            | 5         | 5              | BULLETS OVER BROADWAY (R)                       | Miramax Home Entertainment<br>Banta Video Home Video 4368    | John Cusack<br>Diane Kruger              |
| 11            | 9         | 4              | THE JUNGLE BOOK (PG)                            | Walt Disney Home Video<br>Banta Video Home Video 4804        | Jayce Smith<br>Carol Leifer              |
| 12            | 6         | 5              | MARY KELLEY'S FRANKENSTEIN (R)                  | Columbia TriStar Home Video 78174                            | Karen Brough<br>Robert De Niro           |
| 13            | 3         | 3              | A LOW DOWN DIRTY SHAME (R)                      | HomeVision Picture Home Video<br>Banta Video Home Video 3611 | Nathan Lee Williams                      |
| 14            | 11        | 7              | TERMINAL VELOCITY PG-13                         | HomeVision Picture Home Video<br>Banta Video Home Video 3647 | Natalie Portman<br>Sylvester Stallone    |
| 15            | 12        | 13             | THE SPECIALIST (R)                              | Warner Home Video 12174                                      | Al Pacino<br>Sherry Stringfield          |
| 16            | 14        | 3              | CLERKS (R)                                      | Miramax Home Entertainment<br>Banta Video Home Video 3818    | Kevin Kline<br>Jeff Tambor               |
| 17            | 6         | 8              | HOW DREAMS PG-13                                | Pew Home Video<br>Turner Home Entertainment 4202             | Art Garfunkel<br>Angie Cicale            |
| 18            | 15        | 8              | ED WOOD (R)                                     | Touchstone Home Video<br>Banta Video Home Video 2758         | Johnny Depp<br>Marlon Brando             |
| 19            | 4         | 4              | HIGHLANDER: THE FINAL HUNTER PG-13              | Chrismondo Entertainment<br>Banta Video Home Video 3919      | Christopher Lambert<br>Marc Van Eesterde |
| 20            | 20        | 8              | BLUE SKY PG-13                                  | Orion Home Video 6763  | Jessica Lange<br>Terry Leno              |
| 21            | 3         | 3              | HEAVENLY CREATURES (R)                          | Miramax Home Entertainment<br>Banta Video Home Video 4371    | Melanie Lynskey<br>Alexei Nikolic        |
| 22            | 17        | 14             | STARGLAZE PG-13                                 | Line Home Video 50190  | Robert Russell<br>James Spader           |
| 23            | 23        | 14             | THE RIVER WOLF PG-13                            | MCA/Universal Home Video<br>Univ. Dist. Corp. 42008          | Wesley Snipes<br>Michael Biehn           |
| 24            | 18        | 5              | THE MAN (PG-13)                                 | MCA/Universal Home Video 82314                               | Alan Cumming<br>Daphne Duval             |
| 25            | 23        | 13             | ONLY YOU PG                                     | Columbia TriStar Home Video 73263                            | Robert Downey Jr.<br>Shirley Stine       |
| 26            | 25        | 12             | TRUE LIES                                       | Fantasia M&M   | Arnold Schwarzenegger<br>James LeGros    |
| 27            | 32        | 3              | THE ASCENT PG                                   | Cabin Fever Entertainment 300                                | Jeffrey Tambor<br>Ben Cross              |
| 28            | 24        | 11             | THE ADVENTURES OF PRISILLA, QUEEN OF THE DESERT | (R) Payday Home Video 205837139                              | Tenille Sanger<br>Gary Warrington        |
| 29            | 31        | 4              | MR. PARKER AND THE LADY (R)                     | New Line Home Video<br>Turner Home Entertainment 4020        | Jennifer Jason Leigh<br>Candice Bergen   |
| 30            | 28        | 7              | THE ROAD TO WELLVILLE (R)                       | Columbia TriStar Home Video 73423                            | Anthony Perkins<br>Bridget Fonda         |
| 31            | 26        | 7              | THE PUPPET MASTERS (R)                          | HomeVision Picture Home Video<br>Banta Video Home Video 3628 | David Selzer<br>Eric Thost               |
| 32            | 27        | 7              | TRAPPED IN PARADISE PG-13                       | Fantasia M&M   | Nicole Garcia<br>Dana Corday             |
| 33            | NEW       | 1              | SAFE PASSAGE PG-13                              | New Line Home Video<br>Turner Home Entertainment 4075        | Sarah Sanderson<br>Sean Connery          |
| 34            | 30        | 13             | COLOR OF NIGHT (R)                              | HomeVision Picture Home Video<br>Banta Video Home Video 3263 | Steve Buscemi<br>Jane March              |
| 35            | 33        | 20             | CLEAR AND PRESENT DANGER PG-13                  | Paramount Home Video 72465                                   | Harrison Ford<br>Wendie Malick           |
| 36            | 35        | 18             | NATURAL BORN KILLERS (R)                        | Warner Home Video 12278                                      | Wesley Hamilton<br>Julie Lewis           |
| 37            | NEW       | 1              | DEAR AM PG-13                                   | MCA/Universal Home Video<br>Univ. Dist. Corp. 42184          | Gregory Kinnear<br>Chris Penn            |
| 38            | 38        | 11             | EXIT TO EDEEN (R)                               | MBO Home Video 91364   | Don Aykroyd<br>Robert O'Quinn            |
| 39            | NEW       | 1              | DRUP DO DO PG-13                                | Paramount Home Video 72724                                   | Wesley Snipes<br>Suzanne Stone           |
| 40            | 37        | 12             | ANGELS IN THE OUTFIELD PG                       | New Line Home Video<br>Turner Home Entertainment 4071        | Danny Glover<br>Wesley Snipes            |

● A "B" certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail prices for the rental industry, or of at least 25,000 units or a dollar volume of \$1.8 million for non-theatrical sites. ● A "PA" approval certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail prices for the rental industry, or of at least 50,000 units or a dollar volume of \$1.8 million at suggested retail for non-theatrical sites. ● 1995, SilverScreenSPH Communications.

## MUSIC

"Bills at Wilkes": A Tribute To Country's Gospel Legacy. Rainmaker Films/Sony Music (R60-40-3185), 94 minutes, \$29.95.

released a companion double CD cassette.

## CHILDREN'S

"Mighty Morphin Power Rangers: Two For One." Warner/Vision, 30 minutes, \$12.95.

With only a few weeks to go before the Power Rangers grace the silver screen with their debut movie, interest in their television show and complementary videos is at a peak. And with "Two For One" and second feature "Forever Friends," the program's creators have chosen to emphasize — albeit in a somewhat forced fashion — the feminine side of the motley crew. The characters Kimberly and Asha take center stage in both episodes, the first of which finds the evil Lord Zedd turning time on Kimberly's purse into monsters. The second episode concerns the jealousy felt by Asha's friend from the old neighborhood and Kimberly at a gymnastics competition.

"Airlines That Fly The Boeing 747." Fox Video (VHS-60, L.A. NES-60), 30 minutes, \$24.95.

John Denver, "The Wildlife Concert." Sony Music Video, 54 minutes, \$19.95.

Denver fans can expect a real Rocky Mountain high from this host of footage culled from a recent concert by the environmentally conscious artist to benefit the Wildlife Conservation Society. Among the 24 tunes Denver pulls from his extensive repertoire during the intimate affair are the evergreens "Country Roads," "Annie's Song," "Sunshine On My Shoulder," and more, as well as newer material such as "For You" and "Amazon." There's plenty of promotional activity going on: The full concert had its television debut June 18 on the Arts & Entertainment cable network, and Sony's Legacy label has just

## HEALTH FITNESS

"Free Aerobics Exercises For A Natural Facelift." Judith Olivia Productions (467-339, S&N), 39 minutes, \$24.95.



Low-budget video is two parts how-to and one part infomercial for producer Judith Olivia's line of skin care products. The instructional segment features skin care professional Olivia demonstrating her home remedy cures for such ills as drooping eyelids, under-eye bags, crow's feet, sagging cheeks and jowls, and double chins. Olivia also covers quick and simple exercises meant to erase lines in lips, make thinning lips appear fuller, and more. To keep viewers motivated, she shows them before and after photos during the program and also on the back of the box. The exercises are interesting and would appear to work, but unfortunately Olivia argues too soon into shameless self-promotion. Those not interested in the hard sell will know exactly when to push the power button.

"In-Line Skating Workout Video." Lamb Productions/Tapeworm Video Distributors, 30 minutes, \$14.95.

Try not to be turned off by the cheery but over-the-top slinky outfits worn by the instructors in this low-budget number. The program actually carries a good deal of in-line skating exercises and information about what moves are good for what muscles. Filmed in San Diego, the program gets into a slow start with the inclusion of run-of-the-mill exercises such as leg lifts, sit-ups, and even sit-ups (done on a lawn here, for obvious reasons) that can be completed while wearing skates. The in-lineing moves — which,

happily, make up the lion's share of the program — are much more compelling.

## PERFORMANCE

"The Jerky Boys: Don't Hang Up Tough Guy." Sony Music Video, 43 minutes, \$14.95.

In Jerky Boys' debut video, an all-new compendium of frustrated entertainment awaits people that like this sort of thing. The boys spend the majority of their time wreaking havoc on the corporate offices of MTV via such persons as a disgruntled ex-employee, a frustrated Aeromexican, and a viewer with some thoughts on the network's "The Real World" that many viewers may wish they could air so frequently. Other pranks find the dynamic duo calling into a pay phone in New York's Times Square while watching their frustrated victim from a nearby window and alarming shoppers when they take over the PA system in a grocery store. Wondering why the Boys found it necessary to incorporate a visual element? So fans can see the bewildered looks on their victims' faces.

"Cirque Du Soleil: Saltimbanque." Telemagic/RCA Victor, 77 minutes, \$24.95.



In a rush of music and color, the cast of the one-of-a-kind Cirque Du Soleil comes to splendid life in this video, which offers a unique look at a television special. Anyone who has ever witnessed the circus in person will know that acrobatics is a feeble term to describe the magical proceedings that await. Scenes including a tightrope act, sit-ball juggling, and a host of amazing optical illusions abound, transporting the audience to another world where the very gravity takes on new meaning. Video provides a pretty decent camera angle, creating an experience that truly is the next best thing to being there.

Video Preview is a weekly look at new titles at set-through prices. Send news copies to Catherine Appelfelo, 3817 Brighton Court, Alexandria, VA 22305.











## LASER SCANS

(Continued from page 27)

from \$65.6 million in 1994. Operating income hit \$7.7 million, a gain of 54.7% from \$5 million. In addition, Image's net sales for the three months ending March 31 were \$22.3 million, nearly double the \$11.5 million for the fourth quarter of fiscal 1994, which was affected by the California earthquake.

**WARNER** will launch "Outbreak" (wide, \$39.98) on laserdisc Aug. 8. Wolfgang Peterson's epidemiological thriller has Dustin Hoffman, Rene Russo, Morgan Freeman, and Donald Sutherland in the cast.

Just out from Warner: "Cobb" with Tommy Lee Jones, "Murder In The First" with Christian Slater and Kevin Bacon, and "Interview With The Vampire" with Tom Cruise and Brad Pitt (all wide, \$39.98).

**PIONEER ENTERTAINMENT** boxes "Star Trek Generations" (wide or pan-scan, AC-3, THX, \$44.98) July 18, and this action-packed matchup of Patrick Stewart and William Shatner should play extremely well on laserdisc. Just out from Pioneer is "The Concert For Bangladesh" (\$39.98), which captures the memorable 1971 charity event that featured George Harrison, Eric Clapton, Bob Dylan, Leon Russell, and many others.

**NEW LASER CATALOG:** The spring/summer edition of the Laser Video File catalog has arrived. The \$8.96, 422-page paperback lists more than 8,500 laserdisc titles and includes articles on boxed sets, Dolby AC-3 sound, laser hardware, and other topics. At the end of the handy guide is a comparison chart of the 40 different laserdisc players currently available (including 11 karaoke-ready units) from 17 suppliers. Laser Video File is published by New Visions, based in Westwood, N.J. Retailers can call 201-599-0003 for information.

**IMAGE** has "Miami Rhapsody" (wide, \$39.98), Krzysztof Kieslowski's "Red" (wide, \$39.99), "The Twilight Zone, Vol. 3" (\$39.98), John Carpenter's "In The Mouth Of Madness" (wide, audio commentary, \$39.98) due in July, and "The Towering Inferno" (wide, THX, \$49.98) set for August. Nicholas Meyer's "The Day After" (audio commentary, \$49.99) and a special edition of "Platoon" (wide, extra, audio commentary, \$39.99) are also coming attractions.

**VOYAGER** has six outstanding movies set for release in the Criterion Collection (dates to be announced): Akira Kurosawa's "Dersu Uzala" (\$69.95), Orson Welles' "F For Fake" (\$49.95), David Lean's "Great Expectations" (\$49.95), Bertland Tavernier's "Coup De Torchon" (\$49.95), the documentary "Day After Trinity" (\$49.95), and Max Ophüls' "La Ronde" (\$49.95).

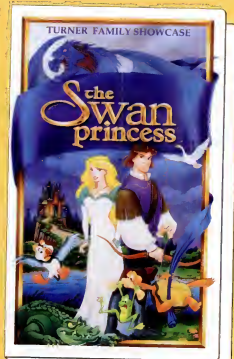
**PANASONIC** has five combiplayers in its 1995 laserdisc line: the LX-H170 (\$49.95), LX-H670 (\$549.95), LX-K570 (\$599.95), LX-K770 (\$599.95), and a carryover last year's high-end LX-K900 (\$1,160). Each has a digital time base corrector that compensates for horizontal and vertical distortion and jitter and four one-bit digital-to-analog converters. The LX-H670 has an S-Video output jack, and the two LX-K models are karaoke-ready.

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## PRESCHOOL VIDEO COMES OF AGE

(Continued from page B2)

is repackaging part of its "KidSongs" line and releasing new entries Sept. 12.

Anchor Bay Entertainment (formerly Video Treasures), a division of rock/jazz Hardlines, "decided to be in the kids' business" some time ago, according to Susan Emerich, children's product manager. "It's one of our main focuses in terms of product development and marketing," she says. "And preschool is probably the most important in terms of its message—it requires a good, quality, educational,

wholesome message, and we make sure that those standards are adhered to."

Her roster includes titles in the "Thomas The Tank Engine" series; music videos from Shuree, Lolo & Bruni; the long-standing "BabySongs" line; and "Kino's Storytime," a new PBS celebrity storytelling show.

Acknowledging "a lot of competition," Emerich says, "We needed to up the perceived value of the product. For our 'Rusty To The Rescue' Thomas title, we ran an on-pack free T-shirt offer

and overpallets."

Emerich adds, "Preschool continues to be a big market because of the preschool population—which will continue on an upward trend at least through 1998. People are having fewer kids, but more people are having them. It's an evergreen."

LIVE Entertainment's Family Home Entertainment preschool label "complements what we're doing with other age groups," says Tim Fournier, VP of sales and sell-through and multimedia.

Like others, FHE is "utilizing value-added items in each package. Younger buyers love that sort of thing—for instance, in our 'Papa Beaver's Storytime' series (seen on Nickelodeon's Nick Jr.), we've packaged a bookmark with a mirror."

For the "Hello Kitty" animated series, FHE can take advantage of licensee Sanrio's major boutique presence in FAO Schwarz, as well as its own retail outlets. "Hello Kitty was launched last March, the first step of a renewed

strategy for acquiring FHE licensees," says Fournier. "We've had the Ninja Turtles, Clifford, Bambi—they've gotten a bit worn, and we needed fresh properties at an affordable price. An additional line for a 1996 release, is the preschool area."

Fournier agrees that preschool has become crowded. However, he says that "there's enough room for all of us out there."

## DVD AT REPLITECH

(Continued from page B2)

three languages, and four subtitled languages, according to the Alliance. Additional features include multi-angle editing, which allows a movie to be viewed in full-screen, letterbox, or 16:9 wide-screen TV format; parental lockout; and backward compatibility with existing audio CDs.

Marquardt estimated the cost of mass-producing SD discs at a minimum of 11¢ of the current cost of manufacturing CDs. He added that, for members of the Alliance—WEA Manufacturing in Olyphant, Pa., and the Toshiba EMI, Matsushita, and Pioneer plants in Japan—have replicated a total of more than 650,000 discs, using existing CD lines that have been slightly modified to accommodate the new process.

The Sony/Philips/DM group, similarly, offers single- and dual-layer versions of its single-sided discs. The dual-layer model is capable of carrying 7.4 gigabytes of information—enough for 270 minutes of MPEG-2 video, eight channels of surround sound, capacity for multiple languages and subtitles, and compatibility with existing CD, CD-ROM, and photo-CD formats. Like the Toshiba/TiVo Warner disc, the DMDC can be manufactured by making small modifications to existing infrastructure, said Mark Anderson of Philips/PMD Media.

While the two formats differ in basic architecture, they both fulfill Hollywood's "wish list" of accommodating feature-length movies with picture quality superior to VHS, multiple-language capability, and other features including surround sound and parental lockout. They also address the needs of the growing multimedia CD-ROM and games markets, according to information provided by both parties.

Even Marquardt admitted that the two formats' specifications are similar. "The real jump," he noted, "is from CD to [SD and DMDC]."

Marquardt said the members of the SD Alliance had kept a low profile until recently because they wanted to make sure they could deliver a viable product before making a public splash. Now that they have proven to themselves that SD meets Hollywood's criteria and is relatively easy to manufacture, the Alliance members have taken their case to the rest of the industry.

While the two sides battle for high-density supremacy, trade observers continue to press for a single format that would avoid a format war on the scale of the VHS-vs.-Beta battle 15 years ago.

## TO OUR READERS

Shelf Talk does not appear this week. It will return next week.



# Pro Audio

## Yamaha Plans 8-Bus Digital Board ProMix Successor To Sell For \$10,000

■ BY PAUL VERNA

**NEW YORK**—Having scored a coup with its popular ProMix 16-channel digital mixer, Yamaha Corp. is following up with a larger, more powerful unit geared toward the production-studio sector.

The new model, the Yamaha 02R Digital Recording Console, consists of 24 analog inputs and 16 digital tape returns, for a total of 40 inputs; eight digital bus outputs, eight digital direct outputs, and eight auxiliary sends.

The powerful, compact machine—whose sale is official debut June 20 at the Ann. of Professional Recording Studios show in London—will carry a suggested list price of less than \$10,000

asking for digital 10, more inputs, and more buses. We hope to tour the market again."

Geared toward modular digital multi-track units in project studios, the 02R is designed to interface with the Alesis ADAT, Tascam DA-88, EMI, professional AES/EBU, and Yamaha recording formats via card slots. Additionally, analog connection to multitracks is possible via an analog rack.

"Now the recording process can be kept entirely in the digital domain right up to CD playback," says Chalkin. "By eliminating multiple A/D-D/A conversions inherent in analog multitracks, the engineer and, ultimately, the end consumer will now witness superb sonic transparency so never before."

The mixer's analog microphone inputs incorporate 20-bit A-D converters—an upgrade from the ProMix's built-in 18-bit converters. The 02R also allows routing of singing and recalling all its mixes.

Like the ProMix, the 02R is fully programmable, affording users the luxury of saving and recalling all its mixes.

However, the 02R offers several key improvements over the ProMix, including real-time automation, without an external computer, of all parameters except the built-in effects and processors, which can be recalled via the unit's snapshot feature; 50 discrete compressor/limiters with a soft-knee/variable gain option and digital compression ratio; and four-band, parametric equalization on every channel and tape return. Additionally, the 02R features two multi-effects processors and two stereo effects returns.

"It's got RAM that will hold 16 mixes plus the current mix, and backup so you can undo mixes," explains Chalkin. "So there's a total of 16 real-time mixes in RAM." Since the RAM needs to be backed up, the unit can be connected to an external hard drive for storage.

Multiple 02R consoles can be cascaded together through the unit's bus, aux send, and solo system features, says Chalkin. For instance, two 02Rs allow up to 88 inputs for midsize or large-scale projects.

Comparing the new unit to an 8-bus analog board, Chalkin says, "The new level of digital power that the ProMix 01 and Yamaha 02R offer, compared to analog alternatives, is phenomenal."

He likens the Yamaha mixers to a computer and its analog counterparts to a manual typewriter. Without discrete sales figures, Chalkin says the ProMix—a 16-track, digital, automatable mixer released a year ago at a price point of less than \$2,000—has succeeded beyond the company's most optimistic expectations. The new mixer is the next logical step in the

series, according to Chalkin.

Because of the 02R's relatively low price, Chalkin expects it to be embraced by the project-studio sector and by top facilities for their "B" rooms.

"I would want to suggest to the commercial studio market that the 02R become the center of writing rooms, of 'B' production rooms, with no sacrifice in audio quality," says Chalkin. "Artists can work in a 'B' room at their leisure with superb sonic quality and then move into the large room to mix. This is a way for commercial rooms to capture back some of the business they've lost to the project studios."



**Wright On Cloud Nine.** TriKala Records artist Gary Wright wraps his latest project for the label, "First Signs Of Life," at his Dreamweaver studio in Los Angeles with guest star George Harrison Shown, from left, are Wright, Harrison, and engineer Wyn Davis.

## From Auto Sound to Infrasound, Hidley's Career Has Been Built On Breakthroughs

■ BY PAUL VERNA

There is only one person in the recording industry who can legitimately claim a pioneering role in loudspeaker system design, custom installation, auto sound, studio design and construction, multitrack recorder design, console automation, and, most recently, infrasound and their psychoacoustic implications. His name is Tom Hidley.

Hidley began his illustrious musical career when he took up the saxophone at age 11. Unlike most children who try to learn an instrument, Hidley pushed himself to extremes, practicing the sax and the clarinet and flute, which he picked up later—six hours a day for years. By the time he reached his 15th year, his practice routine had escalated to 12 hours per day.

So all-absorbing was Hidley's devotion to his craft that he quit school after the eighth grade and joined dance bands that toured throughout the country. After seven years of incessant playing, however, he suffered a physical breakdown that forced him to give up playing horn.

"I was told by a doctor, 'You carry on like this, you die in one year, because you can't be temperate in anything you do,'" recalls Hidley.

Consequently, he turned to nonperforming musical activities, working at tape-machine and loudspeaker companies by day and recording L.A. club gigs at night. In 1956, he landed at the JBL Loudspeaker Co., where his responsibilities included sonic evaluation of speaker performance and audio-visual field engineering on custom installations.

"It was very, very helpful working for JBL, because there I began to see what a speaker did in a room," he says. "I had a lot of time to learn there; the room's dimensions were not ideal. Shops were terrible in those days, but nobody knew it. We'd put a speaker in a room, play a kick drum through it, and say, 'OK, well, that

sounds interesting.' Then we'd move the speaker to the center of the room. 'Oh, that sounds very different.' But we didn't know why."

During his tenure at JBL, Hidley supervised audio/video installations in the homes of such entertainment giants as Frank Sinatra, Ella Fitzgerald, Lillie Hall, and Danny Keys.

In 1959, Hidley joined Earl Muntz's Stereo Company, which developed the first known car stereo—a 110-volt, 8-track system that was later modified to run on the car's battery power to avoid the risk of electrical. Among the first to own the Muntz car stereos, naturally, were the superstars of the day: Spike Jones, Les Brown, Nelson Biddle, Sinatra, and others. In fact, it was Hidley's involvement with Sinatra that led him to Val Vidale, a Sinatra associate

who was responsible for building MGM/Verve's recording studio in New York. "Val said to me, 'Listen, you need to come with me and build my studios,'" Hidley says. "And I said, 'I don't know anything about studios.' He said, 'You'll be in it a minute. No problem.'" So Hidley climbed into his Muntz-customized 1962 Lincoln Continental and headed east.

"Three days and three nights later I was in New York," he says. "I had slept for three hours in Tuxedo on the side of the road and ate candy bars and drank Kool-Aid all the way to New York. I went to sleep again on the New Jersey Turnpike for about three hours and woke up and drove right into Manhattan."

Within six months, the MGM/Verve facility was built and operational. Hidley continued technically maintaining the equipment and began mixing work for the MGM/Verve staff producers.

By 1964, after two years of 16-hour workdays at MGM/Verve, things be-

gan changing again. It was a fertile time in the New York recording scene, with up-and-coming pioneers like Quincy Jones, Phil Ramone, and Creed Taylor cutting their teeth in the local studio.

Ramone took notice of Hidley's talents and hired him as audio technical manager of the storied A&R Studios, then a four-room facility comprising a live room, a control room, a disc-cutting room, an all-purpose jangle room, and a mix room.

During a brief but fruitful stint at A&R, Hidley worked for Ramone on remote recordings with Jones, supervised the sound system for President Johnson's "Sabin to Congress" at the White House, and—with Tom Dowd of Atlantic Records—installed and oversaw the stage sound, audience sound, live transmission, and multitrack recording of Johnson's inaugural gala for Ramone.

But the brutal New York winter of 1964 proved too harsh for Hidley and another A&R alumnus, Ami Hadani, so the two packed up and moved to California to open a studio—this time in a 1965 Lincoln. They found space at the Baffio Recorders Annex at Sunset and Highland and began doing business as TGC, which stood for Two Terrible Gays.

Word of mouth spread quickly, and soon TGC became a hub for such budding talents as the Motels, Eric Burdon, and Jimi Hendrix, all of whom played at decibel levels that no studio of the era was prepared to handle.

"We had leakage everywhere, and we'd talking five or six musicians on a floor of a studio that would hold 80 musicians," says Hidley. "And the sound pressure was so loud I could even hear it through the windows. We came to a very fast realization that the acoustics that were satisfactory for the day of acoustic recording weren't going to cut it for these loud bands. So I said, 'Listen, we've got to do some acoustic modification.'"

The innovations came quickly and

(Continued on next page)



YAMAHA 02R

and is scheduled to ship in December 1995 or January 1996, according to Peter Chalkin, product manager of recording products for Yamaha's pro studio department.

"Based on our success with the ProMix 01—with 80% of the ProMix units going into the recording area—the end users and our dealers sent back strong requests for this product," says Chalkin. "We expect it to be enormously successful. Everybody's been



**Ocean Bound.** Producers/co-writers Jack J. Friedman and Allan Rich worked at Coda Studios in Burbank, Calif., with artist Joey Lawrence and engineer Tame Mote on an upcoming project. "The Prince And The Pizza Boy," for Warner Television Music. Shown, from left, are Mote, BMI's Mark Fried, Rich, and Friedman.



## TOM HIDELEY: A CAREER BUILT ON BREAKTHROUGHS

(Continued from preceding page)

furiously. First, a burlap saddle was placed above the drum kit to attenuate the symbol signals. Then, a drum platform was mounted on industrial springs to isolate and tighten the bottom end of the kit. Also, side-wall treatments were installed to further reduce the signals.

But Hideley's greatest idea was to double the capacity of the 8-track recorder—the state of the art at the time—by increasing the tape width to 2 inches and modifying the system on the machine accordingly. This came the first 16-track, 2-inch recorder in the world, and one of the greatest marketing plays in studio history, since TTG was the only studio that had the machine, musicians who started their sessions at the studio were forced to finish their lyrics there.

Hideley's ingenuity must have struck a chord with Hendrix, because the next time the artist stopped at the Record Plant in New York, he moved to that studio's owners, Gary Kellgren and Chris Stone, about TTG.

Stone says, "Hendrix came in to the Record Plant just jumping up and down because he'd been to L.A., doing concerts and was taking Eric Burdon to this studio in L.A. He had no idea where it was, but he said they had something that made his guitar sound good. So he said to Kellgren, 'You gotta hear it.' So Kellgren said to me, 'Stone, we gotta go to L.A.'"

When Stone and Kellgren went to TTG to hear what Hendrix had raved about, they were so impressed by Hideley's design breakthroughs that they said, "We've gotta give him this," according to Stone. But rather than call Hideley to make yet another cross-country trek in his Lincoln, Stone and Kellgren decided to open a Los Angeles branch of the Record Plant. They hired Hideley as director of technical operations for all of the Record Plant's studios—the flagship in New York, the new facility in L.A., and a third room in Sanazulo, Calif.

While at Record Plant, Hideley was responsible for creating a drum booth and a proper isolation booth with a sliding glass door—inventions that resulted from Kellgren's desire to contain

the drums and to allow a vocalist or other musician to perform in isolation while being able to see the rest of the band.

Also at Record Plant, Hideley began to experiment with monitors that pushed the frequency range to new lows.

"Up to that point, monitoring was accepted at about 50 hertz, bottom end, pretty much across the nation," he explains. But because Kellgren wanted to hear and feel the bass drum in his gut, a lower frequency response was called for, so Hideley built a monitor that could hit 40 hertz at the bottom end. That speaker, known variously as the Westlake, Eastlake, and Hideley model, went on to become an industry standard, with more than 2,000 pairs still in operation today, according to Hideley.

His final contribution to the Record Plant before leaving in 1971 to form his own firm was the 24-track machine, built in collaboration with Jap Herard at MCI. Despite skepticism from the recording industry, the 24-track was instantly embraced by such artists as Stevie Wonder, and has since become a de facto studio tool.

For the next four years, Hideley owned and presided over L.A.-based Westlake Audio, which specialized in studio equipment, acoustic design, and studio construction, and was the first company to install and use prototype Allison/AP1 console automation. In 1975, he relocated to Montreaux, Switzerland, and formed Eastlake Audio, an acoustic design and construction firm. By 1979, Hideley felt he had contributed enough to the industry and retired to Hawaii. However, a phone call from Tokyo in the early '80s brought him out of retirement and back into the forefront of acoustic design.

The client, Harumitsu Machigiri of Seidie Studios, was planning to build new facilities and wanted Hideley to design them. The opportunity to improve on the acoustic design endured Hideley, and he took the job on the condition that he be allowed to build two rooms: one according to the Westlake/Eastlake specifications and another with what Hideley considered to be significant design improvements. Whichever

room sounded better would be kept, and the other would be torn down and rebuilt to the specs of the better one.

Although the plan required two constructions, a demolition, and a third construction, Machigiri accepted, and Hideley went to work, collaborating with former Pioneer speaker designer Shozo Kinoshita, who developed a mum-improved monitor for the new product.

Hideley then originated a new monitor concept by stacking two speakers on top of one another, with the woosers on top and bottom and the tweeters in the middle. Disconnecting one of the horns to avoid phase problems, Hideley and Kinoshita listened to the double-speaker combination and found that it provided enormously improved bass re-

sponse and low-end coverage in small-room environments.

On Hideley's vertical concept, Kinoshita built a two-woofer, one-horn speaker enclosed in one cabinet and measured its lowest frequency at an unprecedented 30 hertz. After further refinements, Kinoshita took the new monitor down another half-octave to 20 hertz—the bottom end of the human audio spectrum.

In 1986, the 20-hertz Kinoshita/Hideley monitor and mix room made headlines when it debuted to rave reviews at Masterpieces in Nashville. However, Hideley was not satisfied. He felt that the new digital medium—with its increased bandwidth with respect to analog—called for a monitor/control-room combination that could reproduce in-

frasonic energy between 10 and 20 hertz. Although humans would never be able to hear such frequencies, the psychoacoustic impact would be tremendous, Hideley reasoned.

By 1991, Hideley and Kinoshita had succeeded in creating what is believed to be the world's only 10-hertz acoustic environment, at Sop Studios in Bophathatswana, South Africa. The success of that facility has since led Hideley to design a new, larger-scale infrasonic complex in Marrakesh, Morocco (see Billboard, June 20).

With the Marrakesh project under way and new design concepts in the works, Hideley now owns no sign of slowing down but gives the impression that his next audio breakthrough is just around the corner. Stay tuned.

## Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 24, 1995)

| CATEGORY   | HOT 100  | R&B  | COUNTRY   | ALBUM ROCK   | CLUB-PLAY   |
|--|--|--|---|--|---|
| TITLE<br>Artist/<br>Producer<br>(Label)                    | HOW YOU EVER REALLY<br>LOVED A WOMAN?<br>Brian Adams/<br>R.J. Lange<br>(A&M)           | ONE MORE CHANCE<br>The Notorious B.I.G.<br>S. Combs, J. Oliver<br>R. Smith<br>(Bad Boy/Arista) | TEXAS TORNADO<br>Tracy Lawrence/<br>T. Lawrence<br>(Arista) | DECEMBER<br>Collective Soul<br>E. Roland, M. Seletic<br>(Arista) | 200 MANY FISH<br>Frankie Knuckles<br>feat. Adele/<br>F. Knuckles<br>(MCA) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)                      | WAREHOUSE STUDIO<br>MOBILE UNIT<br>(Ocho River,<br>Jamaica)<br>Ole Reme<br>Ron Obvious | HIT FACTORY<br>(New York)<br>Rich Traxi<br>Tony Marsali  | MUSIC MILL<br>(Nashville)<br>Butch Carr                     | CRITERIA<br>(Miami)<br>Greg Archila                              | QUAO<br>(New York)<br>Pavel DeJesus                                       |
| RECORDING<br>CONSOLE(S)                                    | Mackie 566.8   | New VPR<br>SSL 4000G   | Focusrite   | Neve 8078  | SSL 4064  |
| MULTITRACK/<br>2-TRACK<br>RECORDING(S)<br>(None reduction) | Sony 3348  | Studer A800  | Mitsubishi X-850  | Studer AB20 B27  | Studer A800/<br>Otan MTR-90 II  |
| STUDIO<br>MONITOR(S)                                       | Yamaha NS10  | Augspurger<br>Yamaha NS10  | Dynasound M-1   | Catalina Cyston<br>with Augspurger                               | UREI 8138<br>Yamaha NS10  |
| MASTER TAPE  | Ampeg 467  | Ampeg 499  | Ampeg 467   | Ampeg 465  | Ampeg 499   |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)                       | WAREHOUSE STUDIO<br>(Vancouver, B.C.)<br>Bob Cleamintson                               | HIT FACTORY<br>(New York)<br>Prince Charles<br>Alexander                                       | MUSIC MILL<br>(Nashville)<br>Butch Carr                     | MIX THIS<br>(Pacific Palisades, CA)<br>Bob Cleamintson           | QUAO<br>(New York)<br>John Poppo  |
| CONSOLE(S)   | SSL 4072G  | New VPR  | Focusrite   | Neve 8078  | SSL 4064  |
| MULTITRACK/<br>2-TRACK<br>RECORDING(S)<br>(None reduction) | Studer A800  | Studer A800  | Mitsubishi X-850  | SSL 4000G Plus   | Studer A800<br>Otan MTR-90 II   |
| STUDIO<br>MONITOR(S)                                       | KRK 9000   | Augspurger<br>Yamaha NS10  | Dynasound M-1   | Yamaha NS10M<br>KRK  | UREI 8138<br>Yamaha NS10  |
| MASTER TAPE  | Apogee DAT   | Ampeg 467  | Ampeg 467   | Ampeg 467  | Ampeg 499   |
| MASTERING<br>(JUNIOR<br>Engineer)                          | GATEWAY<br>Bob Ludwig  | HIT FACTORY<br>Carlton Butts   | MASTERFONICS<br>Glenn Meadows                               | Precision Mastering<br>Stephen Marcussen                         | STERLING SOUND<br>Jose Rodriguez  |
| PRIMARY CO<br>REPLICATOR<br>(ALBUM)                        | OADC   | Sonopress  | WEA<br>Manufacturing  | WEA<br>Manufacturing   | Capitol<br>Manufacturing  |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)                      | Sonopress  | Sonopress  | WEA<br>Manufacturing  | WEA<br>Manufacturing   | Capitol<br>Manufacturing  |

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## AUDIO TRACK

## NEW YORK

**B**ABY MONSTER has been buzzing with activity lately. Evan Dando of the Lemonheads stopped by to record and mix his song "Ballad Of El Goodo" for the "Empire" soundtrack. Bryce Goggin engineering, with assistance from Jack Dryden. Producing/engineer Warren Tiers worked at Baby Monster on a project by Caroline act Combine, with engineering assistance from Tom Lester. And former Kiss guitar great Ace Frehley worked on original material with engineer Bryan, who sat behind Baby Monster's Neve board. Also at Baby Monster: producer Joseph Celli, who recorded kung-fu player Jin Hee Kim's traditional Korean sounds, with Lester engineering; jazz pianist/guitarist/arranger David Zeff, who worked on a project featuring Bob Moses, Don Alias, and Eddie Gomez, also with Lester behind the board; and saxophonist Courtney Pine, who recorded and sampled for an upcoming Verve Records project with producer Eric Calvie, engineer Lester, and assistant Peter Ankelein. . . . Room With A View has made several additions to its already impressive array of vintage and modern gear. The studio has purchased a rack of eight Neve 1064 modules—which it is adding to a bank of eight Neve 1073s—and a pair of Neve 2254 compressors. Room With A View has also picked up a TubaTech LCA-2B stereo tube compressor, an Emulator IV sampler, and a new Parasonic SV-7000 DAT machine.

## LOS ANGELES

**A**T BROOKLYN RECORDING Studios, Grammy-winning engineer Ed Cherney mixed tracks for "Orange Crate Art," the upcoming Van Dyke Parks/Brian Wilson album for Warner Bros. Brooklyn's Ronnie Rivkin assisted. Also at Brooklyn, Jakob Dylan and his band, the Wallflowers, have been working on their second Virgin Records album with producer T Bone Burnett and engineer Neal Aronson, with Brooklyn's Tom Banghart assisting. . . . At Sound City, Frank Black worked in Studio A on a self-produced album for American Recordings; Matt Yellon engineered behind the Neve 882s, with Billy Bowers assisting. Also at Sound City, Polydor/Atco band Tonic tracked for its upcoming release with producer/engineer Jack Joseph Puig, assisting on the Tonic sessions was Jeff Sheehan. Among other recent Sound City guests was Private Music artist Taj Mahal, who worked on an album with contributions from Eric Clapton and Bonnie Raitt. John Porter is producing the sessions, with Joe McGrath engineering and Bowers assisting. . . . At CMS Digital Mastering in Pasadena, engineer Robert Vosgien mastered the Van Halen track "Amsterdam," from the group's latest Warner Bros. album, "Balance." Vosgien also mastered the Phunk Junkeez single "I Love It Loud" from the soundtrack of "Tommy Boy," and the Bush single "Little Things," both on Interscope Records.

## NASHVILLE

**J**OHAN & AUDREY WIGGINS worked on tracking, overdubs, and mixes for their upcoming Mercury project at

the Music Mill. Joe Sculfe and Jim Cotton produced and engineered, with Randy Clark also engineering. Also at the Music Mill, pop/rock artist Davis Daniel tracked, overdubbed, and mixed with Harold Shedd and Ed Seay producing, and Seay, Todd Culross, and Clark engineering. Among other recent projects at the Music Mill have been Patriot artist Brian Austin, who did overdubs with producer Chris Ferrin and engineers John Hurley and Gra-

hamer Smith and Seay act Rioschet, which mixed with Seay and John Chaney producing, and Seay and Culross engineering.

## OTHER LOCATIONS

**A**T BEAR TRACKS RECORDING Studio in Suffern, N.Y., area act 10,000 Maniacs recorded with producer Armand A. Petri, who also engineered assisted by Steve Regina. Also, Elektra act Dream Theater tracked and mixed with producer David Prater, en-

gineer Douglas Oberkircher, and assistant Robert Scellano. . . . At the historic Criteria Studios in Miami, native son Jon Secada spent a week overdubbing for his upcoming SBK release, Emeline Safafan, Jorge Canas, and Clay Ostwald produced, with Eric Schilling engineering behind the studio's vintage Neve console. Keith Rose and Ted Stein provided additional engineering. Also at Criteria, Interscope act Bush worked on an upcoming movie soundtrack. Vocalist Gavin Rossdale oversaw the sessions with engineer

Stein and assistant Chris Carroll. Among other recent projects at Criteria was LAD act Air Miami, which stopped at the studio to work on its label debut with producing/engineer Guy Flinn and assistants Mark Dobson and Mark Gruber—both from the Criteria staff.

Please send material for Audio Track to Paul Verma, Pro Audio Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-505-5535.

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# Billboard

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# Update

## CALENDAR

### JUNE

June 27, "Writer's Block," panel discussion presented by the National Music Publishers' Assn. and the Harry Fox Agency, New York Waldorf Hotel, New York. Sharp Midland, 212-370-5331.

### JULY

July 12-15, Detroit Regional Music Conference, Renaissance Suites Hotel, Detroit. 313-963-0125.

July 14-15, Jack The Rapper Music Celebration, Georgia International Convention Center, Atlanta. 404-897-0299.

July 14-15, Video Entertainment Seminar III, P.S. 75, New York. 718-897-0981.

July 25, "Major Label Strategies in Marketing," panel presented by the Los Angeles Music Network, the Getty, Los Angeles. Sandra Archer, 818-769-6095.

July 25, Women in The Music Business Assn. Memphis Chapter Meeting, open to nonmembers, Racquet Club, Memphis. 901-725-9340.

July 25, NMAAS Global Song Marketing Seminar: Defining Domestic And International Markets, presented by the Texas branch of NMAAS, Omni Hotel, Austin, Texas. 512-328-7997.

### AUGUST

Aug. 10-12, 13th Annual T.J. Martell Founda-

tion Neil Segert Memorial Fund Rock's Charity Celebration, various locations, Los Angeles. Amanda Luster, 310-247-2380.

Aug. 14, Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament, Golf Oaks Club, Old Westbury, N.Y. Peter Kuffel, 212-888-0617.

Aug. 19-20, Entertainment Entrepreneurs' Conference, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

### SEPTEMBER

Sept. 6-9, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

Sept. 14, T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner, honoring Dave Davis, New York Hilton, New York. Martell Mar, 212-245-1818.

Sept. 16-18, Focus On Video '85, International Centre, Mississauga, Ontario. 416-331-2121.

Sept. 19-20, Third Annual Hollywood 2000 Conference, focusing on new formats, markets, and distribution channels for home entertainment, Hyatt Regency Bellagio Hotel, Las Vegas. Tina Alina, 714-513-8648.

## GOOD WORKS

**GOODWORKERS:** Time Warner Inc. has selected nine staffers as winners of its 16th annual Andrew H. Bell Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights" in their workplaces and communities. Each was presented with an emblematic scroll, a \$2,000 contribution to the charities or community groups of his or her choice, and a \$1,000 check by company chairman/CEO Gerald M. Levin and president Richard Parsons at a luncheon in New York June 18. The winners include Joann Macchia, Macintosh operator for Toy Hill Graphics in North Amityville, N.Y., and Peter Muehlhölzl, royalty accountant at Warner/Chappell Music Germany.

**BACK FOR MORE HELP:** Craig Chaquico will make his second benefit

trip to Oklahoma City following the bombing of the federal building there. On July 1, the guitarist will be among several performers at the Spirit of Jazz Benefit Concert, which will also feature the Rippingtons, and Warren Hill, among others. All proceeds from the show will benefit the Family and Victims Relief Fund established by Oklahoma Gov. Frank Keating. Contact: Jerry Brown or Steve Levesque. 213-651-6800.

**PLAN HIV/AIDS CONCERT:** Members of the music industry have formed a committee to create a concert to benefit Children's Foscue for Life, a New York-based charity devoted to the care of children with HIV/AIDS and their families residing in the New York metropolitan area. The committee hopes to have an event in late September. Contact: Reggie Lucas, 301-656-7028.

## LIFELINES

### BIRTHS

Girl, Kimberly Leeson, to Michael and Margaret Naji, April 19 in West Hills, Calif. He is manager, accounts payable, for Rhino Entertainment.

Girl, Harkey Ann, to Richard and Shari Foss, April 20 in Los Angeles. He is co-founder and president of Rhino Entertainment. She is a writer and performer.

Girl, Genevieve Rose, to Mark and Marianne Hudson, June 1 in Winchester, Mass. He is music buyer/publisher manager for Lechmere.

### DEATHS

Rory Gallagher, 46, of complications following a liver transplant, June 14 in London. Gallagher was an Irish rock guitarist (see story, page 12).

Send information to Lifelines, c/o Billboard, 1155 Broadway, 11th Floor, New York, N.Y. 10006 within six weeks of the event.

## FOR THE RECORD

A story in the June 17 issue of Billboard describing the re-entry of the Parents Music Resource Center into the lyrics-labeling controversy incorrectly stated that PMRC president Barbara Wyatt signed on a TV program with anti-porn activist De Jepsen. Wyatt attended a luncheon hosted by Jepsen and her group.











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## BAD BOY RAPPER NOTORIOUS B.I.G. GETTING BIGGER

(Continued from page 12)

"valued the street" with the single early, because its demand has been "phenomenal."

Says Daniels, "The album is doing very well, and everybody is buying it in seven adults. Even though remixes aren't on the album, they're scooping it up, because the tracks just sound so good."

Blending catchy R&B melodies with a hard-edged East Coast rap style, B.I.G., whose real name is Chris Wallace, lyrically conveys the urban realities growing up in Brooklyn's Bedford-Stuyvesant area.

"Ready To Die" was produced by Easy Mo Bee, with additional work by the Blue Brothers, Trak Masters, and Lord Finesse.

Bad Boy president Sean "Puffy" Combs says the artist's success is the result of several factors, including an early video release, consistent radio play, and the rapper's unique style. "It's the distinctive sound of his voice and melodies that sticks in your head," he says. "He's making good records, and he's getting better and better with time."

Artist label music senior VP Jean Riggins says the videoclip of "One More Chance" was serviced to the Box, Hot 100, and appropriate local outlets three weeks prior to the single's radio release; this played a key role in its success.

Says Riggins, "It features some of the best popular artists, including Heavy D, Zhane, Mary J. Blige, De Brat, and Changing Faces, which helped increase awareness over other artist fan bases."

Combs says B.I.G.'s sound is conducive to R&B radio play and credits the format with helping make the 21-year-old popular. "He has a straight-up, honest sound—like somebody's big black uncle from Brooklyn," says Combs.

B.I.G.'s radio campaign began in August 1994, when Bad Boy Artists released his debut single, "Juicy," which rose to No. 14 on the Hot R&B Singles chart and No. 3 on the Hot Rap Singles chart.

Even before the release of "Juicy," consumers may have been familiar with B.I.G. He was featured on the remixes of Mary J. Blige's "Real Love" and "What's The 411?" and appeared in Sugar Cat's "Dolby My Baby" video. B.I.G.'s own single, "Party And Bullshit," was featured on the "Who's The Man" soundtrack.

The second single from "Ready To Die," "Big Poppa," reached No. 4 on the Hot R&B Singles chart, topped the Hot Rap Singles chart, and peaked at No. 6 on the Hot 100 in March.

At about the same time, B.I.G. gained added exposure as a featured rapper on Toti's "Can't You See," from the "New Jersey Drive" soundtrack. That single peaked the week of June 10 at No. 3 and No. 13 on the Hot R&B Singles and Hot 100, respectively.

Riggins says B.I.G.'s previous releases set up "One More Chance." "The familiarity of the track and the overall popularity of B.I.G.'s 'Big Poppa' took him to the mainstream, while the remixed version of 'One More Chance,' which features Mary J. Blige, makes it accessible musically but doesn't compromise his unique delivery style."

During the week ending June 19, "One More Chance" received 1,684 plays on 10 R&B stations, according to Broadcast Data Systems. R&B WGCI Chicago PD Elroy Smith says B.I.G. is the hottest rap artist on the station, appealing mainly to its audience aged 16-24. "It's been a

long time since we've played the first three consecutive singles released by a rap act," adds Smith.

"One More Chance" is also popular at the city's dance-crossover radio, with 504 BBS detections at 20 stations for the week ending June 20. Says WKRS and WQHT New York's PD Steve Smith, "His music is the hottest thing out. He's one rap artist who's showing early

signs of longevity, and we need more of that."

Smith says New York-based Bad Boy has a strong reputation among listeners in that city, with the label's B.I.G.'s appeal. "Bad Boy has a loyal following, which has helped this record go, but the bottom line is the music, which has well-written lyrics and a really hooky melody," he says.

## JUAN PERRO IS SPANISH MUSIC'S BEST FRIEND

(Continued from page 12)

Spanish lyrics with Afro-Cuban rhythms would be artistically more fruitful than following the traditional rock path.

From 1961 to 1963, he produced a series of compilation albums of traditional Cuban "son" under the generic title "Semblin Del Sol" (Seed Of Son), which were released by his label, BMG Ariola.

Explaining his radical shift from Radio Futura to John Doe, Perro says, "We Spaniards find our real selves in Latin America, but changed and, in a sense, enriched. Our traditions in Spain have been lost, and we were not capable of feeling from there."

He adds, "What has happened in the last 30 years of music and popular life is that certain things have been preserved in Latin America that have not kept well here. Our roots have been, in a way, transplanted across the ocean, and they have again been transplanted."

Perro acknowledges that his "musical culture, or roots, is rock using in English" and says that what he aspires to is "simply to be a frontier dog, wandering around and taking in some of the essence of the place and bringing it here. It's a little like migrating."

While pleading guilty of reviving the Puerto Rican or Spanish-Latin American musical exchange, he warns against an excess of mixture, or of what he calls "irresponsible mestizaje," which is what is happening with world music these days. "I would like to do more work from the notion of the 'global village.' Of course, it is an interesting phenomenon, but we should start drafting substances with a certain degree of purity."

The top 10 chart entry of "Raices al

Vento" is not an isolated event. Two other acts closely linked to "mestizaje" entered the album chart a week after Perro's: Veneno with "Eria Boy: Bien Eno Del Caribe" (That Affection Thing Is Very Good) and Los Rodriguez with "Palabras Mas, Palabras Menos" (More Words, Fewer Words).

Although Veneno's flamenco-influenced mix of rumbas, rock blues, and African rhythms is different from that of Perro, the two have occasionally worked together since 1982, when Asenar took his first record to the album in London. Perro was joined by Veneno and gypsy flamenco-rock guitarist Ramon Amador on a mini-album in 1989.

Anatador, whose debut album on MCA Entertainment was released June 12, plays on Veneno's album. Veneno's says, "From the beginning, we realized that the record was a choice. The fusion between rock drumming, flamenco guitar, and the free interpretation of popular poetry has achieved an extraordinary power."

Veneno formed one of the earliest flamenco-pop groups, also called Veneno, in 1977 and wrote the song "Volando Voz" (I Go Flying), which became the second live flamenco record on Camaron de la Isla.

Two members of Los Rodriguez are from Argentina, and their album includes Argentinean and a milonga, which is a popular Argentinean dance form.

The success of these three albums signifies not only the end of a long barren spot for Spanish pop, but possibly the development of musical forms more diverse than the typical mainstream chart material.

## 'MIRACLE' PRICE; LAST SHOT FOR 'STAR WARS'

(Continued from page 4)

as a low price," says Tower Video VP Robert Turner. "How else are they going to position it without getting killed by the other titles out there?"

**FINN WASH STRATEGY**  
Expensive as it set a new record for sales of a catalog series, Fox will re-release the "Star Wars" trilogy on Aug. 29 and then case filling orders for "Star Wars" itself on Jan. 31, 1996. The studio has already sold 10 million copies of the re-issued price in individual cassettes and \$29.95 for the set. Retailers who go lower will forfeit copy-on support.

"This is not a joke," says DeLellis. "Star Wars is going off the market forever." The other two movies in the trilogy, "The Empire Strikes Back" and "Return Of The Jedi," will be removed until the end of 1997, he adds.

The limited availability of "Star Wars" is part of a five-year plan that includes a reworking of the video by director George Lucas.

To date, over 10 million copies of the trilogy have been sold. Distributor sources indicate that the new promotion could yield an additional 10 million cassettes.

Lucas is planning to upgrade "Star Wars," adding special effects that hadn't been devised when the movie was released in 1977. "He wants new generations to see the film the way he wanted it to be 20 years ago," DeLellis says.

Interestingly, DeLellis is advertising "The Special Edition," the up-dated version will arrive in theaters in two years, followed by a video release in December 1997. DeLellis says Lucas will also produce a "prequel" movie, "Star Wars" that should appear on the big screen in 1998, 1999, and 2000.

Fox and promotional partner Kellogg will spend little, "Star Wars" video, the centennial since last December. The campaign is equal in size to that for Fox's 1990 hit "Home Alone." DeLellis says, "During the previous period, Kellogg's will offer a three-faced rebate, worth up to \$7, when consumers purchase the titles and two boxes of Raisin Bran cereal. In a separate promotion, purchasers of two boxes of Corn Pops can receive a free copy of "The Making Of Star Wars." Finally, Kellogg's will run a "last-epochs-own" message on 11 million millions of Apple Jacks.



## Rock Nostalgia Wars Heating Up Formats Clash As Classics Battle The '70s

■ BY ERIC BOEHLETT

**NEW YORK**—Although '70s oldies radio has declined after the format's initial burst onto the scene two years ago, some rock-leaning '70s outlets are still managing to wreak havoc on classic rock stations across the country.

Those classic rock stations that spent years making life difficult for album rock while fleeing virtually no direct competition to listeners, Elliott says. In Cincinnati, rock-based '70s oldies WPPY (the Point) and classic rock WOFX (the Fox) are battling it out. And even though WOFX GM Jerry Merz acknowledges that the city's rock appetite is enormous and probably scarce to a 20 share, she agrees that it cannot support both WPPY and WOFX.

Making the clash more complex is the fact that WPPY's sister station is Cincinnati heritage album rocker WEBN. Like many mainstream rock stations, WEBN spent years keeping its eye on the classic rock competition, making sure it didn't lose too many older listeners to the land of Led Zeppe.

Now, says WPPY PD Tony Tolliver, it's WOFX's turn to worry about its upper demo wandering away. "Our programming objective is to make life miserable for the Fox. Tolliver admits, that, he says, that WEBN do "what an album rock should do: be aggressive with new music."

As modern rock's numbers continue to climb, being aggressive with new music is more important than ever to album rock stations. A mixture of Green Day and Nine Inch Nails with the Who and Bruce Springsteen is not a formula many rock programmers are anxious to embrace.

WOFX's Merz says that for the WPPY/WEBN squeeze strategy to prove effective, "the Point would have to be more successful than it is." In Arbitron's winter book, both WOFX and WPPY's 12-plus ratings dropped to WPPY's 3.8-2.7 and WPPY 3.4-2.7.

Merz says the dilemma is not restricted to classic rock stations. "I don't think anybody wants to be a stand-alone anymore."

Merz says the Point has recently moved away from its original rock base to a more nostalgic pop sound (70s pop oldies stations have much more of an impact on AC competitors than they do on classic rock). Tolliver admits trying

while many '70s oldies are still in the air, but all the time jukebox mentality.

"We need to become reliable competitors to listeners," Elliott says.

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to find room for more Motown and Stax material.

In yet more musical jockeying, since the Point's arrival, WOFX has updated its classic rock reference point. Today, early '80s tracks by Van Halen and Rush are considered core cuts, taking the place of '70s staples such as Peter Dinklage. The other sound of Brian John and the Eagles have been banished.

For now, the nationwide battles continue as classic rock wrestles with the foreign idea of direct competition. "It's no fun playing defense," says Jacobs. "It can wear you out."



Same Like It Hot. To honor the new Marilyn Monroe postage stamp, WDJK Louisville, Ky., jock Peter B. center, joins contestants in a look-a-like contest.

## Dale Jones Walks The Line At WYQW Attitude Is Critical Part Of Country/Rock Format

■ BY PHYLLIS STARK

**Dale Jones**, the newly promoted PD at WYQW (Rockin' Country 102.5) Nashville, believes his new gig "has got to be the hardest music programming job in the nation."

That's because it requires finding the right balance of country and rock and mixing songs by Tom Petty and Sheryl Crowe between Garth Brooks and Kathy Mattea records. At WYQW, it is not unusual to hear a segue like the Black Crowes into John Anderson, and performers that straddle the country/rock fence, such as Bonnie Raitt, Steve Earle, and Delbert McClinton, are core artists there.

"It's not a format, it's more of an attitude and a feeling," Jones says. "It's taking good music and putting it together."

According to GM Sally McClanahan, a different set of skills is needed to be a PD at WYQW. "Obviously, they have to be very open-minded and not too tied to traditional programming wisdom," she says.

Until recently, the rock portion of the Rockin' Country format was classic rock, but that has now changed and listeners are as likely to hear Hootie & the

Blowfish and Melissa Etheridge as they are to hear "Free Bird" and "Sweet Home Alabama."

"We did some research and found that our main demo was males 18-34 and that was 60% of our [audience]," Jones says. "A lot of these people, when the Altman Brothers and Creedence were hot... weren't even born yet. What



those people consider an older is anything from the early '80s. We decided to dump the majority of our classic rock and bring it up to date with [that demo]."

As for what rock artists fit the format, Jones says, "We're looking for an artist that's going to be familiar with the demographic we're looking at.... We also look for a certain sound. What's going to sound good with the country?"

"It's a lot like walking a tightrope," adds Jones. "The country music that you throw at them has got to be good, uptempo music, and not a lot of twang."

George Strait's recent hit "Aldilà," for example, was kept in light rotation the entire time it was played on WYQW, because Jones considered it a bit heavy on the twang.

Here's a sample afternoon hour: Joe Diffie, "Henky Tonk Attitude"; Patty Loveless, "You Don't Even Know Who I Am"; John Berry, "Standing On The Edge Of Goodbye"; John McEwen, "Jack & Diane"; Billy Dean, "We Just Disagree"; Trisha Yearwood, "You Can Sleep While I Drive"; Lari Berlew, "Take That"; Dwight Yoakam, "Along Came A Stranger"; Woody Sturtz, "If I Ain't Got You"; Bob Wootard, "Alright"; Kid Rock, "Put The Fun In It"; George Strait, "Get Back"; Blackhawk, "Down In Flames"; and John & Audrey Wiggins, "Has Anybody Seen Any?"

"It's definitely different," Jones says. "but country radio right now is at a peak

and it's going to begin sliding off, and if the country format doesn't branch out a little bit and give itself some room to breathe with a format like this, it's going to absolutely suffocate itself."

Listeners, who have been trained by radio for years to expect only one thing from their station, have required a bit of "educating" about Rockin' Country.

"We are finding that we have to educate listeners that you don't have to stay inside those boundaries," says Jones, who also heads the midday shift there. "For 40 years, there have been these lines drawn [saying] this is what is played in this format and this is what is played in [that] format. People like variety, and we're trying to give people a variety."

One way of providing this variety is by not spinning records too often. A heavy rotation at WYQW means about 27 spins a week. Compare that to mainstream country stations, which may spin their heaviest 40-60 times a week, or a station like KKKW Houston, which has been known to give a heavy more than 70 spins a week, and the difference is obvious.

While the listeners may have required some educating, GM McClanahan says format confusion hasn't been a problem with clients. "Most of the advertisers either don't care what your format is as long as you're delivering results, or, if they are a client that is interested in the format, that speaks up even more opportunities," she says.

Licensed to Shelbyville, Tenn., 80 miles south of Nashville, WYQW is not yet a competitive entity in the Nashville Arbitron ratings, generally scoring less than a one share. Jones says that's partly because the tower, located 30 miles outside of Nashville, doesn't cover the entire market, despite the station's 100,000-watt signal. It has applied with the FCC for a 300-foot tower extension, which, if approved, is expected to fill in some of the "dead spots" where the station can't be heard.

McClanahan cites another factor for the ratings problem. "Up till now, it's been a lack of consistency in our programming," she says. "Now we've been Rockin' Country for a little over a year, and we feel like we've been pretty good."

(Continued on page 110)

In Washington, D.C., after the arrival of '70s rock oldies WAWR, classic rock WCCR bailed out of the format to become jazz/AC WJZZ. In an odd twist, WAWR now competes with '70s pop news WXTB.

The potential for classic rock problems, says Elliott, stems from the fact that the format has grown broader over the years, playing songs from the '70s, '80s, and in some cases, even the '90s (Eric Clapton's unplugged "Layla," for example), thereby leaving itself open to attack from more focused competitors, such as stations dedicated to "80s oldies. This is ironic, since that is the exact attack strategy that classic rock used on album rock stations years ago—zeroing in on a specific genre from album rock's broad musical spectrum and delivering the goods.

Interestingly, according to a Katz Radio Group report, '70s rock oldies attracts older listeners than does classic rock, since the latter is more able to attract younger demos with a smattering of contemporary cuts. The '70s oldies format also has the luxury of drawing more female listeners than the testosterone-heavy classic rock.

A plus in classic rock's favor, says Jacobs, is that most stations have evolved in terms of programming, moving shows and high-profile promotions,

**Winning Scores.** New York Yankee stars Don Mattingly and Wade Boggs helped WOFX (K-Rock) New York kick off its Don Mattingly Home Run Club to benefit the Children's Health Fund. Pictured, from left, are Boggs, Health Fund co-founder Dr. Irwin Redlener, Mattingly, and K-Rock's Dave Herman.









# KIIS Radiothon, Auction Goes Online Station Looks To Broaden Fund-Raising Range

BY CARRIE BORZILLO

LOS ANGELES—By mixing a time-honored radio promotion staple—an on-air radiothon—with some new-fangled technology, KIIS Los Angeles has come up with an innovative twist on charity fund raising.

The station has teamed with San Francisco-based Global Interactive to host the first-ever radiothon and auction held on the Internet. The auction is part of the station's massive KIIS And Unle III concert to benefit the Pediatric AIDS Foundation. While the concert, featuring Duran Duran, All-4-One, Brandy, Stevie Nicks, Spanish Fly, Tag Team, and an old-school jam including Sister Sledge, is being held Saturday (24), the 38-hour radiothon and auction has been up and running on the World Wide Web since June 12 and will continue through Sunday (24).

The tie-in with the Web helped the station land big-ticket auction items such as actor Christian Slater's customized two-tone blue 1961 Cadillac, the custom-made Gibson Flying V guitar that Michael Jackson uses in the "Scream" video, and a customized "Star Trek" pinball machine.

"It has helped us get the more ex-

## PROMOTIONS & MARKETING

pensive [auction] items," says Karen Tobin, VP of marketing at KIIS. Some of the other high-priced auction items include guitars signed by Sting and Sheryl Crow, a one-on-one game of H.O.R.S.E. with Los Angeles Lakers' Vlade Divac, a Melissa Etheridge tour jacket, a signed pair of Traci Lords' stiletto heels, and lots of signed CDs, posters, and merchandise by various celebrities, including O.J. Simpson.

The tie-in with the Web is expected to bring in thousands of dollars for the Pediatric AIDS Foundation in addition to what the station will raise through the on-air portion of the radiothon.

"We had 100,000 bids last year," says Tobin. "We should at least triple that this year." Tobin says she can't really estimate how much money this year's auction and radiothon will raise. However, it could potentially be in the millions.

"Just think, if the 34 million users [on the Internet] donated a quarter each, that's \$7.5 million," she says. Money is being raised via the auction, listener donations during the

radiothon, and donations at the door of the concert.

With the Internet connection, auction bids could come in from all over the world. However, KIIS won't have to ship the items to far-away places. The winners are being held responsible for all shipping, handling, and customs charges.

In its first 48 hours online, KIIS received approximately 100 inquiries per hour on its Web site.

Chris Peaslee, KIIS traffic manager and World Wide Web wanderer, says one of his highest priorities in putting this radiothon together is to try to answer each E-mail message.

"Our biggest goal is to respond to everyone," says Peaslee. "We have a staff with five terminals set up. Each member looks at a certain section and they quickly cruise through the E-mail. We want to make [respondents] feel like we care."

Also on the station's Web site are artist and DJ biographies and photos, information about the Pediatric AIDS Foundation, sound bites from the air talent and celebrities involved, pictures of the auction items, and chat areas where listeners can interview the artists performing at the concert.

So, how much does a major undertaking like this cost?

"I asked the question, 'What if we did it for a radiothon and a great cause?'" says Tobin. "[Global Interactive] said, 'Yes,' and [is] doing it for free."

Tobin says it could have cost in the neighborhood of \$40,000 to create a site like this on the Web.

The site is being advertised in the station's outdoor advertising, which was donated, in newspaper ads, on the air, and through America Online and Prodigy. The free press that the event is getting in such publications as The Los Angeles Times and Orange County Register is also helping to spread the word.

As an added benefit, the Web site may help to lure people back to the radio station by directing users to tune into KIIS for the most up-to-date information on KIIS And Unle III.



**Caribbean Sounds.** During a recent appearance in Nassau, GSP artist Phil Pardy was welcomed by staffers of Love 97, the Bahamas' first adult contemporary station since radio privatization took effect. Pictured, from left, are PD Tony Williams, Pardy, morning co-host Knissy Love, sales rep Gary Black, and air personality Roscoe Deist.

## DALE JONES WALKS THE LINE AT WYCO

(Continued from page 108)

ing to change. We're just now getting to the point where people are getting used to us. We got the most incredible feedback from the music community here. We say we're the critics' choice, and it's just now starting to spread to everybody else."

Jones, a 33-year-old veteran, was recently upped to PD from the music director position he had held for a year. He replaced Ricky Castedo, who remained with the station for marriage.

He previously programmed country WYQZ Deatur, IL, and was assistant MD at WMAV Springfield, IL.



WYCO Nashville operations manager Douglas Combs, left, and PD Dots Jones show off the station's vehicle, dubbed the "Bovine Braggy."

# Hot Adult Contemporary

CHART HISTORY: 2 WEEKS AT NO. 1, 10 WEEKS AT NO. 2, 10 WEEKS AT NO. 3, 10 WEEKS AT NO. 4, 10 WEEKS AT NO. 5, 10 WEEKS AT NO. 6, 10 WEEKS AT NO. 7, 10 WEEKS AT NO. 8, 10 WEEKS AT NO. 9, 10 WEEKS AT NO. 10, 10 WEEKS AT NO. 11, 10 WEEKS AT NO. 12, 10 WEEKS AT NO. 13, 10 WEEKS AT NO. 14, 10 WEEKS AT NO. 15, 10 WEEKS AT NO. 16, 10 WEEKS AT NO. 17, 10 WEEKS AT NO. 18, 10 WEEKS AT NO. 19, 10 WEEKS AT NO. 20, 10 WEEKS AT NO. 21, 10 WEEKS AT NO. 22, 10 WEEKS AT NO. 23, 10 WEEKS AT NO. 24, 10 WEEKS AT NO. 25, 10 WEEKS AT NO. 26, 10 WEEKS AT NO. 27, 10 WEEKS AT NO. 28, 10 WEEKS AT NO. 29, 10 WEEKS AT NO. 30, 10 WEEKS AT NO. 31, 10 WEEKS AT NO. 32, 10 WEEKS AT NO. 33, 10 WEEKS AT NO. 34, 10 WEEKS AT NO. 35, 10 WEEKS AT NO. 36, 10 WEEKS AT NO. 37, 10 WEEKS AT NO. 38, 10 WEEKS AT NO. 39, 10 WEEKS AT NO. 40, 10 WEEKS AT NO. 41, 10 WEEKS AT NO. 42, 10 WEEKS AT NO. 43, 10 WEEKS AT NO. 44, 10 WEEKS AT NO. 45, 10 WEEKS AT NO. 46, 10 WEEKS AT NO. 47, 10 WEEKS AT NO. 48, 10 WEEKS AT NO. 49, 10 WEEKS AT NO. 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# O.J. Not For WFLZ's Billboards Any More; WQHT Morning DJs In Talks For New Show

**ATTORNEYS FOR O.J. Simpson** have contacted WFLZ Tampa, Fla., threatening a lawsuit if the station doesn't take down its billboard featuring mug shots of Simpson and morning men **Melli Kelli** and **B.J. Harris** under the heading "Melli, B.J. & O.J." The attorneys also asked the station to stop displaying T-shirts featuring the same artwork.

The attorneys' letter calls the station's promotional materials a "crass and blatant attempt to capitalize and exploit Mr. Simpson's current state of affairs."

The station is complying with the request.

**WQHT** New York morning men **Doctor Dre** and **Ed Lover** are in negotiations with **World Entertainment** to develop a late-night TV show. While no deal has been struck, a **New World** source says, "We're very high on Doctor Dre and Ed Lover, and we're taking a very serious look at them."

Horror novelist **Stephen King** has acquired two more stations near his bungalow, Maine, home, according to **Reuters**. The new acquisitions, **N/T WNSW** and album rock **WKLT**, were purchased from **H&L Broadcasting Inc.** for an undisclosed price by King's holding company, the **Zone Corp.** King also owns all-sports **WZON** Bangor. No format changes are planned.

**PROGRAMMING: RIVERS JONES KPLX** Smokey Rivers, operations manager at **WGH-AM-FM** Norfolk, Va., fills the PD vacancy at sister station **KPLX** Dallas. At **WGH-FM**, assistant PD/

terminer host **Randy Brooks** becomes acting PD.

**KBOG** San Francisco is searching for a new PD to replace **Jerry McCrekren**, who has resigned.

**WCLB-FM** Boston changes calls to **WCLB** because of what operations director **Bob Christy** describes as listener confusion with cross-town classical station **WGBH**.



by Phyllis Stark  
with reporting by Eric Roark  
and Douglas Reed

**WCRB** WKLB remains country. At **XHBM** (the Flash) San Diego, morning man **Bryan Jones** is upped to OM and moves to afternoons. **Kelli Kelli** and album rock **WKLT** are upped from AM to PD and will retain her midday shift. Also, **Bryan Capella** is upped from programming coordinator/assistant music director to MD. **GM David Duran** returns to his old general sales manager job, while owner **Luca Kaloupek** assumes day-to-day management duties.

**Ross Block** has been named PD at jazz/AC **WSUT** (formerly **WEZY**) Tampa, Fla. He previously was director of NAC and AC programming at the

Research Group.

Former **WZTA** Miami PD **Neal Mirsky** has been named PD at **WOFX** Cincinnati. He replaces **Tom O'Brien**, now at **WKLT** Detroit.

**AC KXQY-FM** Portland, Ore., flips to classic rock as **Earth 106** following its close to **Heritage Media Corp.** and has applied for the calls **KRHR**. **PD Alan Lawson** exits and has been replaced, **Alex DeMery** is consulting. **Harry Williams**, president/GM of local unit stations **KGNS-AM-FM**, adds those duties at **KXQY**.

Former **WKSA** Albany, N.Y., PD **Jon Allen** will become on-air PD at **WQJ** Jacksonville, Fla.

**WHLX** Jacksonville will segue from top 40/rhythm to R&B after **Jackson Communications** closes on the station.

Oldies **WKRL** Harrisburg, Pa., will move on Friday 930 from 94.9 to the 96.3 frequency now occupied by top 40/hybrid station **WYMY** (formerly **WIMX**). The two frequencies will eliminate the oldies format until July 19, when **WYMY** becomes **AM Radio 94.9**. **WYMY's** PD is **Mark Maloney**, previously of **WVLS** Lansing, Mich. **WKRL** air personality **Chris Andre** will be **WYMY's** MD.

In addition to being PD of new **Atlanta** R&B sign-on **WQLT**, as previously reported, **Steve Hegwood** will also be VP/programming, contemporary stations, for parent company **Radio One, Inc.** He previously was GM at **WJLB/WXMD** Detroit.

New Providence, R.I., modern rock sign-on **WUAE** (Billboard, June 24) has picked up the call letters **WDGE**. Look for **WESC-FM** Greenville, S.C., AP/MD **T.J. Gentry** to take the programming reins at **WKXC-FM** Augusta, Ga. **AFD Tony Cooper** has been overseeing programming since former PD **Bob Raleigh's** February departure.

Country **WVLS** Lansing, Mich., which was recently sold to the owners of cross-town **WTL**, will flip to a new, undisclosed format shortly. **PD Dave Cavender** exits and has been replaced by former album rock **WKLG** Grand Rapids, Mich., **AFD Darrin Arnesen**.

Consultant **Chris Elliott** will exit **McVay Media** in August to form **Dennervood** based **Chris Elliott Program** serving Consulting The firm will specialize in oldies formats.

Religious **WTL** Lynchburg, Va., flips to satellite country-formatted **WWAR**.

## PEOPLE: COLOGNE TO WQCI

**WNVL** Lexington, Ky., PD/morning man **Don E. Cologne** has been named MD at **WQCI-FM** Chicago, replacing **Vic Clemmons**, now at **ABC** Radio **Norfolk**. Also at **WQCI**, **Irene Mojica** moves from overnight to nights, replacing **Mike Hudson**. **Jeane Spenn** is upped from part time to overnight.

**WBEE** Rochester, N.Y., afternoon driver **Corote Collins** adds MD duties previously handled by **PD Bob Barnett**.

**Jimmy Edwards** is upped from interim MD to MD at **KMX4 Little Rock, Ark.**, replacing **David Allen Ross**, who exits radio.

# Once Pariahs, Steve & D.C. Are Now Winners In St. Louis

**TWO YEARS AGO** it looked like the careers of **Steve Shannon** and **D.C. Chymes** were finished. The deplorable on-air comment had gotten them fired from two consecutive jobs, and many industry observers believed they would never work in this business again.

Today, a somewhat humbled and decidedly wiser **Steve & D.C.** are heading the last laugh. In the winter **Arbitron** book, their morning show at top 40 **WQIX** St. Louis was No. 1 at 18-34, with a 12.5 audience share.

It may be the most surprising comeback of all time.

The duo's troubles began in May 1983, when they responded to a caller who accused them of being "white racist pigs" by telling her—"on the air"—that she was behaving like a "nigger."

That insult not only got them fired—after the NAACP complained and launched an organized protest against **WQIX**—but resulted in the station using the fired jocks for \$60,000 in lost revenue. (**Shannon** now says the station never pursued the suit.)

And after they were hired by **RCA Communications' KAZY** Denver. But after just two weeks on the air there, local community groups, responding to the **WQIX** incident, pressured management at that station to also fire them.

"That was a tough time for us," says **Shannon**. "We came back to St. Louis really scared because we thought, 'Well, if **Jacor** can't handle the heat...'"

Upon their return to St. Louis, they did something they never thought should have done right away: The jocks visited local NAACP chief **Charles Mischeaux** to apologize for the incident and convince him that they were not, in fact, racist. After the visit, **Mischeaux** gave them his blessing, and they were subsequently hired back at the station that had fired them. Ironically, the pair has since forged a friendship with **Mischeaux**, who, at press time, had plans to attend **Cyme's** June 23 wedding.

By the time the pair returned to the airwaves in January 1984, **WQIX** was under new management and had flipped frequencies from a 100,000-watt signal to an inferior 30,000-watt signal. Despite that handicap, the duo was able to not only regain the momentum it had begun to achieve before the racial incident, but to surpass it and ultimately achieve ratings dominance. The star, **Shannon**, says, "has never been an issue since then."

Both jocks say their period of unemployment was a difficult, but ultimately valuable, experience. "I

learned how much I love this business, because we were out of work for eight months," says **Shannon**.

"I learned a great deal to be talked about. It's just how you say it," says **Chymes**. "Other than some things that got us into trouble in the past, there is nothing we won't deal with on the air."

Both say that the honesty, spontaneity, and variety of their talk-based show are what makes it work. "Our show is real honest, we don't give any punches on the air," says **Shannon**.

"What makes it fun for me is the variety," adds **Chymes**. "I truly never know what to expect. We recently had a Bible theologian on the air, and a few days before we had a couple who likes to swear."

The jocks were first teamed up at **WQIX** Tuscaloosa, Ala., after **WGBN** had worked solo at **WGIN** Gadsden, Ala., and **WHYY** Montgomery, Ala., and **Chymes** had done stints at **WZZR** Richmond, Va., and **WFFX** Tuscaloosa.

They worked so well as a team that they were hired for mornings at **WQIX** New Orleans and then at **WKXX** (Kis 106) Birmingham, Ala., before **Shannon** and **Chymes** were hired for the first time four years ago.

Because of their background, **Chymes** believes that the radio industry has the incorrect perception that he and **Shannon** are "wild and uncontrollable."

"Given an opportunity to correct the record, he says, 'I think we'd like to convey the message that it's controlled wilderness.'"

"Our reputation for being wild and out of control is basically from people who don't know us," adds **Shannon**. "I also think we're a different **Steve & D.C.** after being out of work for eight months. We're better businessmen; we're out with clients several times a week... We haven't had a day off since we got back. I don't think we even want a vacation."

**Shannon** says they now have two self-imposed limitations. "Our rule is, 'don't lose the license and our unspoken rule now is, don't lose our jobs.'"

Ironically, **Shannon** believes all the negative publicity they received two years ago may be helping them now, although it was painful at the time.

"In the long run, I think the fact that everybody knows us here has made a difference and that's helped some people to sample us," he says. "I really think we're reaping the benefits of all that publicity right now, because we were able to stick it out." Having weathered the storm, **Steve & D.C.** are now working toward their next goal of getting their show syndicated in other markets.

PHYLIS STARK

# newsline...

**ERIC HALVORSON** has been named to the newly created position of executive VP/COO at **Salem Communications Corp.** He previously was the company's general counsel and a member of its board of directors.

**DAVID MAHNING** is upped from GM at **WRBQ-AM-FM** Tampa, Fla., to VP of parent **Chart Communications' Tampa** properties, adding responsibilities for sister **WMTX**. **Kevin Malone** is upped from general sales manager to GM at **WMTX**, replacing **Jonathan Plisch**. **WMTX** operations management manager **Manon Dixon** will not become station manager, as previously reported elsewhere, but **Manning** says he has "big plans" for **Dixon**. Look for an announcement shortly.

**KATHY STINEHOUSE** has been named GM at **KIOL** Houston, replacing **Pat Fant**, now at **crsstown KTBS**. **Stinehouse** was previously VP/GM of **KBEQ-AM-FM** Kansas City, Mo.

**GEORGE DUFFY** exits the GM job at **WPRZ** Baltimore and has not been replaced.

**DOUG ABERNETHY** has been named VP/GM of **KONO** San Antonio, Texas. He has replaced a number of sales at **WQXR/WDSF-FM** Pittsburgh.

**ERIC MASTEL** has been named GM of **KMTW/KRKL** Las Vegas, replacing **Terry McLight**, who exits. **Mastel** previously was GM at sister station **WZLZ** Reno, Nev.

**BILL HUNT** exits as GM at **WQGR-AM-FM** Albany, N.Y., and is replaced by **Peter Baumann**, who previously was the station's national sales director.

**DAVE NOLL**, former VP/GM of **WEGX** and **WJZZ** Philadelphia, joins **AccuRadio** as GM/East region. He will remain in Philadelphia.

**STATION SALES:** **KIOT** Albuquerque, N.M., from **Wined Broadcasting Co.** to **Stimmons Family Inc.** for \$1.6 million; **WPRH** Albany, N.Y., from **Albany Broadcasting Co.** to **Cresford Broadcasting Co.** for \$700,000.







## SILVERTONE'S BIG SUGAR: 500 LBS. OF (AHEM) BLUES

(Continued from page 1)

you'd have to say is, 'I don't know I don't have many bands who could do a metal-meets-an AI Green song and then do this mix of that.' But the fact is, every blues-derived number in Big Sugar's repertoire, such as the traditionally based "Wild O' Man" or the Moody Waters classic "Standing Around Crying," there's a certain funk-like, hard-boiled, jazzy resonance of George's 'I'm A Ram.'"

The Toronto quartet's label debut, "500 Pounds" with original drummer at the corner of Traffic's "Mr. Fantasy." The album is the group's first single, a live-in-studio take on the Charlie Parker/Dizzy Gillespie pop standard "A Night in Tunisia." And a live performance includes a blazing version of the Link Wray instrumental "Jack The Ripper," ornamented by Kelly Hoppe's unexpected melodic work.

While singer/pianist Gordie Johnson says he has no idea what the blues, he adds, "We're not museum curators."

The U.S. release of "500 Pounds" on Tuesday (2/27) estimates a two-year gap.

Tedesco—whose label's signings have run the gamut from modern rock acts such as the Stone Roses and Mary MacLeod to bluesmen Bo Diddley and John Mayall—first met Johnson originally contacted about the band in 1993 by Tom Treumuth, who heads the Canadian label Hypocrite Records, which released the group's first single, "I'm A Ram." Tedesco says, "I [Treumuth] said, 'Hey, I know who you guys are. I know you've done alternative bands and blues bands. I got this thing that I think is really good.'"

However, in Austin, Texas, in the spring of 1994, Tedesco received a call from Chris "Whisper" Layton, the former drummer in Stevie Ray Vaughan's band, who had been Big Sugar's then new album, "500 Pounds."

Tedesco recalls, "He dropped a copy off of it, and I went home and listened to it. I loved it. I said, 'What a treasure!'"

Tedesco ended up signing Big Sugar to a worldwide deal with Silverstone (excluding Canada, where the group coexists with Hypocrite, which is distributed there by A&M).

While Big Sugar undeniably boasts a pungent bluesiness, Tedesco always backs away from the word "blues" in discussion.

"To an extent, calling them the blues even has very unrepresentative and limiting. There are other young bands that use a blues element and do so without [it], and it's not the same sound like G. Love & Special Sauce; Beck is in with his things; Morphine, although there's a bit of a film noir sound; Jon Spivey and the Easy Riders, although they're bluesy, but they have that many blues strains. Those are the [bands] I sense that are similar [to Big Sugar]," as opposed to the more orthodox "blues" sound.

What does come down in Big Sugar is a staggering eclectic mix. Bandleader Johnson says it was bred during the "70s funk live in Windsor, Ontario, while I was listening to the radio from Detroit."

"I was listening to WABX and WRIF and a slew of other stations coming out of Detroit at that time," he says. "As a result, I had a taste of everything. I heard the old, wondering, 'What's that? Jim Hendrix, what the hell is that?' I'm watching 'The Banana Split' on TV and hearing Jim Hendrix on the ra-

dio."

Raised on a diet of classic hard rock, Johnson says, "I took an abrupt left turn and started listening to Charlie Parker and the great bebop guys like Monk and Charlie Mingus." Punk rock wasn't a part of the mix until much later, when Johnson became exposed to it through acid and reggae—styles he has embraced at once instrumental and swing gig in a lounge, followed by a 10 p.m.-1 a.m. set in a blues club, and then an after-hours dance playing rockabilly and classic rock.

"We tried to play all these gigs at the same time, which was fun for a couple of years," he says. "After awhile, I started to think, 'There must be a way to pull this off at all one show.'"

The current edition of Big Sugar—assembled since Johnson recorded "500 Pounds" with original drummer Al Cross—reflects his leader's desire to be heard directly at once instrumentally. Bassist Gary Lowe went to school with melodic ace Augustus Pablo in Kingston, Jamaica, and is, Johnson says, "the first reggae bass player in Canada." Harp player saxophonist/melodica player Kelly Hoppe hired Johnson in the first blues band he ever played in and elucidated the guitarist in the form of a large database of cover information that has never been available to them before and hopefully also making it fun to use.

Volume, Johnson says, is the element that cements the disparate pieces of Big Sugar's sound.

"I'm a fan of fat-boy jazz guitars and was strictly a Fender amp guy—real clean sound. I thought, 'OK, what is the deal here? Can I make every body dig this? Well, first of all, it helps if you really care about the music. I bought a Les Pauls and Les Pauls. I bought a Les Pauls and stacked the necks to the ceiling."

Johnson, who peeped, handed down, he adds, "Look at Led Zepplin's 'Let's me some Celtic soulful druids and Lord Of The Rings' stuff with American blues. 'Why did anybody do this? Well, they were doing it, that's why.'"

Silverstone began pushing Big Sugar's unique, booming sound more than three months before the release of the album. In February, the "Ride Like Hell" 7-inch single was issued to college radio. In March, a five-track "Ride Like Hell" EP, including "Mr. Fantasy," "I'm A Ram," and "500 Pounds," was released.

Tedesco says, "The market is so crowded now and so competitive, if we don't set things up properly, it's going to be a disaster. We're going to use this as the reason for getting out the T-shirt, as well as the EP—to sort of create an awareness, as opposed to saying, 'Oh, here's this new band.'"

"Ride Like Hell" was officially dedicated to album rock and modern rock radio on May 29. "We've got very few stations so far," Tedesco says. "That will change."

Big Sugar does have at least one champion. Johnson, Patrick, PD at modern rock WNZF (94.2) Knoxville, Tenn., says you consider that we have a lot more rotation and is among the station's top most requested tracks.

"I freaked," Patrick says, recalling his first exposure to the song. "I said, 'This is the best thing I've ever heard of.' It's in rotation and began banging... [I liked] the power and the originality of the sound. It's classic rock meets modern rock, and it drives."

While Silverstone is serving clips of "Ride Like Hell" and "Wild O' Man" to video outlets, Tedesco says that touring will be "a very, very significant component of the label's campaign."

There have basically been three stages of awareness of this band that I've noticed," Tedesco says. "People hear the record, and they say, 'Hey, this is kinda rock, kinda dig this. It's kinda garagey and a little bluesy; it's kinda new.' Then they see the video, and they say, 'This guy is really cool.' And then lastly, people see the live show, and that's what the first catalyst was all of the elements together for people."

While no dates are firm yet, club showcases in major markets are planned for July and August, as well as supporting solo acts they develop. Big Sugar kicked-off its American campaign in mid-June with a pair of showcases apiece in New York and Los Angeles.

## TICKETMASTER, OTHER SERVICES OPEN ON WEB AND EYE ONLINE SALES

(Continued from page 3)

Ticketmaster's Web site (<http://www.ticketmaster.com>) is clearly aimed at the consumer.

For example, Citron's Ticketmaster VP for new media, "It's not a case of just duplicating online something that already exists. We are offering the consumer a large database of concert information that has never been available to them before and hopefully also making it fun to use."

In addition to the events database and information on Ticketmaster outlets and phone numbers nationwide, Ticketmaster Online includes a variety of features. The "TipSheet" offers daily news and posters from the entertainment press, and the "Hot Ticket" offers a full-time reporter. The "Icon Icon" is a feature in which performers and sports figures will discuss their favorite events.

"Concert Talk" is a chat area, and "Spotlight" will focus on high-profile events and also include periodic content and merchandise offerings. Access to the site includes a photo and print out seating charts for venues and soon will be able to hear audio and other added features as the site, plans to link to next phase, which will include an online sales.

The Ticketmaster site is being produced by Bellevue, Wash.-based Starwave, which is owned by Microsoft co-founder Bill Gates, who holds an 80% interest in Ticketmaster.

### OTHER PLAYERS

SoNetNet is a custom online-ticketing system through which users, who also can download maps and buy, receive a "virtual ticket" printed with a unique serial number that they can print out at home and present at the show.

"Would this work for Megadeth? Probably not," SoNetNet's Buterworth says. "But does for smaller clubs, and that's where the market will be at alternative ticketing services—venues that don't create enough volume to warrant a Ticketmaster deal."

There is no service charge added for using the system, although it costs \$10 per month to join.

SoNetNet has been selling "up to 50 tickets a month," Buterworth says. "If you consider that we have a user base of 2,000 people, that's a 2.5% usage rate. If you multiply that 2.5% out by the 2.5 million people on [America Online] and the possible millions on the

Bob Bell, new music buyer for 347-site Wherehouse Entertainment of Torrance, Calif., attended June 18 Big Sugar performance at Luna Park in L.A., and he believes that live shows are crucial to its development.

"Once I saw them live, I was blown away," Bell says. "The key is going to be getting them on the tour. If they get the right opening-act slot, people will see them and get turned on. A lot of different people would like them if they saw them. I can see them opening for a big triple-A band that would be something a little different."

Tedesco admits that the label has its work cut out for it. He notes that while "500 Pounds" has sold more than 50,000 units in Canada, Big Sugar faces the same challenge as other popular Canadian acts such as the Tragically Hip, Barenaked Ladies, and Colin James, which have not yet scored in the U.S.

Internet, that's a lot of people and certainly a viable market to be tapped."

DCesare-Engler has set aside 100 seats per show for online sales, Burg says, though it comes with raising the price of the show. Matthews Band gig is a 5,000-seat arena.

"We're really hitting the 18-25 demo with online ordering; and the impact is clearly strongest with acts like Wilco and DC Matthews, who have the audience than with someone like Barry Manilow," he says.

Consumers enter the site through a home page and then can view a list of upcoming events, including a photo, bio, audio, and pricing information. A "buy" button sends browsers into purchase mode, where they enter information, including a credit-card number, and then are taken to a confirmation page, which will call if the order is placed within three days of the show.

The service charge for online orders is \$2.50, slightly less than the \$3.50 for other ordering methods, according to Burg.

RTN's site is "informational only right now," says company co-founder Peter Schrienerman, meaning that customers cannot place orders electronically. "We are using it to tell people about upcoming shows and directing them to the phone box for ordering tickets" via phone numbers.

Schrienerman's concern, echoed throughout the industry, is ensuring the security of credit-card transactions conducted online. Until we are sure that we can guarantee protection, we won't be doing online sales," he says.

### SECURE SALES

The lack of security is the reason Ticketmaster will not be conducting transactions online at launch, says Citron. "This company last year handled \$1.5 billion in ticket sales, and before we begin online sales, we want to be absolutely sure that security issues have been resolved, because so much of our customers' money is riding online."

"Having success in Canada does nothing to assure you of any success in America. In fact, I almost wonder if it's not a curse in some respects," Tedesco says. "I know that this is going to be an educational, slow-build process. I don't think they conveniently fit in the marketplace. I think the marketplace is going to have to come around to them."

As Big Sugar gears up for its first American campaign, Johnson is looking forward to both the challenge of playing in U.S. clubs and some typically eclectic musical recreation afterward.

"On the way back home, I'm traveling through a stack of Marshalls bigger than I can eat there, and that's a ball game. But when I get home, I want to do something a little different. So we go together these really swingin' little origin trips, get the upright bass, and go play some acoustic gigs. Play jump-style B&B, just to keep the jumps startin'."

he says. "We are aware that people are currently testing various methods of ensuring their safety, but frankly we have no desire to be the first to test them out. We're happy to be second."

Systems in use by other companies include NetCash and First Virtual, both of which are being employed by the New York Macintosh Music Festival to secure its 1995 ticket sales. SoNetNet will also use First Virtual for its sales on the Web.

Ticketmaster has been conducting a separate test of online ticket sales on America Online, which offers controlled access and thus eases fears of fraud. Ticketmaster's AOL version checks for the validity of the ticket. Citron says, that is currently selling tickets only to events in Florida and Chicago.

Sales ramping up online have averaged about 100 tickets a day for a total Ticketmaster universe of some 4 million tickets sold nationwide per month. Ticketmaster charges the same service charge for these online sales as it does for sales conducted in traditional fashion, Citron says.

As to whether that policy will apply to Ticketmaster Online when it begins sales, Citron says, "It's not yet to be determined." Citron says, "It's not a job [within a year], because there is a large initial rollout involved in getting it up and running." He says, "It's just way too early to say whether or not the charges, except to say that they will be reflective of the prevailing marketplace."

## BMG REVAMPS

(Continued from page 12)

U.S. for the nine acts that are signed directly to BMG International. The acts are David Byrne, Ritchie Blackmore, Hammer, Al Green, Garland Jeffreys, Mavis Staples, Jean Armistead, Foreigner, and Deep Purple.

In related news, Allan Fried has been named VP of A&R and artist development for BMG International. He was previously director of international A&R.

Within the marketing department, Sally Sappington is promoted from senior manager to director and director of international media relations. Kate Winn and Kris Weech are named managers of international marketing.







## Hot 100 Airplay

Compiled from a national sample of airplay collected by Broadcast Data Systems' Radio Track service. 219 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

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☐ Records with the greatest sales gains. © 1995 Billboard/SPC Corp.

## HOT 100 A-Z

**TITLE** (Publisher – Licensing (ing.) Sheet Music Des

[illegible]

70 • KISSER & BILL (Plumer Tamarlane: B&B/TV Show)

## Billboard

## Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

| TIME | DATE | TITLE                  | ARTIST            | TIME | DATE | TITLE         | ARTIST            |
|------|------|------------------------|-------------------|------|------|---------------|-------------------|
| 1    | 1    | *** NO 1 ***           |                   | 38   | 16   | RUM AROUND    | THE JAZZ ALLSTARS |
| 2    | 2    | THE MORE CHANGE        | THE JAZZ ALLSTARS | 39   | 17   | LET HER CRY   | THE JAZZ ALLSTARS |
| 3    | 3    | DON'T TAKE IT PERSONAL | MAKKA KATZDIN     | 40   | 18   | FEELS SO GOOD | THE JAZZ ALLSTARS |
| 4    | 4    | SCREAM                 | MAKKA KATZDIN     | 41   | 19   | SPINNING      | THE JAZZ ALLSTARS |
| 5    | 5    | WATERSIDE              | MAKKA KATZDIN     | 42   | 20   | BEACH         | THE JAZZ ALLSTARS |
| 6    | 6    | WATERSIDE              | MAKKA KATZDIN     | 43   | 21   | BEACH         | THE JAZZ ALLSTARS |
| 7    | 7    | WATERSIDE              | MAKKA KATZDIN     | 44   | 22   | BEACH         | THE JAZZ ALLSTARS |
| 8    | 8    | WATERSIDE              | MAKKA KATZDIN     | 45   | 23   | BEACH         | THE JAZZ ALLSTARS |
| 9    | 9    | WATERSIDE              | MAKKA KATZDIN     | 46   | 24   | BEACH         | THE JAZZ ALLSTARS |
| 10   | 10   | WATERSIDE              | MAKKA KATZDIN     | 47   | 25   | BEACH         | THE JAZZ ALLSTARS |
| 11   | 11   | WATERSIDE              | MAKKA KATZDIN     | 48   | 26   | BEACH         | THE JAZZ ALLSTARS |
| 12   | 12   | WATERSIDE              | MAKKA KATZDIN     | 49   | 27   | BEACH         | THE JAZZ ALLSTARS |
| 13   | 13   | WATERSIDE              | MAKKA KATZDIN     | 50   | 28   | BEACH         | THE JAZZ ALLSTARS |
| 14   | 14   | WATERSIDE              | MAKKA KATZDIN     | 51   | 29   | BEACH         | THE JAZZ ALLSTARS |
| 15   | 15   | WATERSIDE              | MAKKA KATZDIN     | 52   | 30   | BEACH         | THE JAZZ ALLSTARS |
| 16   | 16   | WATERSIDE              | MAKKA KATZDIN     | 53   | 31   | BEACH         | THE JAZZ ALLSTARS |
| 17   | 17   | WATERSIDE              | MAKKA KATZDIN     | 54   | 32   | BEACH         | THE JAZZ ALLSTARS |
| 18   | 18   | WATERSIDE              | MAKKA KATZDIN     | 55   | 33   | BEACH         | THE JAZZ ALLSTARS |
| 19   | 19   | WATERSIDE              | MAKKA KATZDIN     | 56   | 34   | BEACH         | THE JAZZ ALLSTARS |
| 20   | 20   | WATERSIDE              | MAKKA KATZDIN     | 57   | 35   | BEACH         | THE JAZZ ALLSTARS |
| 21   | 21   | WATERSIDE              | MAKKA KATZDIN     | 58   | 36   | BEACH         | THE JAZZ ALLSTARS |
| 22   | 22   | WATERSIDE              | MAKKA KATZDIN     | 59   | 37   | BEACH         | THE JAZZ ALLSTARS |
| 23   | 23   | WATERSIDE              | MAKKA KATZDIN     | 60   | 38   | BEACH         | THE JAZZ ALLSTARS |
| 24   | 24   | WATERSIDE              | MAKKA KATZDIN     | 61   | 39   | BEACH         | THE JAZZ ALLSTARS |
| 25   | 25   | WATERSIDE              | MAKKA KATZDIN     | 62   | 40   | BEACH         | THE JAZZ ALLSTARS |
| 26   | 26   | WATERSIDE              | MAKKA KATZDIN     | 63   | 41   | BEACH         | THE JAZZ ALLSTARS |
| 27   | 27   | WATERSIDE              | MAKKA KATZDIN     | 64   | 42   | BEACH         | THE JAZZ ALLSTARS |
| 28   | 28   | WATERSIDE              | MAKKA KATZDIN     | 65   | 43   | BEACH         | THE JAZZ ALLSTARS |
| 29   | 29   | WATERSIDE              | MAKKA KATZDIN     | 66   | 44   | BEACH         | THE JAZZ ALLSTARS |
| 30   | 30   | WATERSIDE              | MAKKA KATZDIN     | 67   | 45   | BEACH         | THE JAZZ ALLSTARS |
| 31   | 31   | WATERSIDE              | MAKKA KATZDIN     | 68   | 46   | BEACH         | THE JAZZ ALLSTARS |
| 32   | 32   | WATERSIDE              | MAKKA KATZDIN     | 69   | 47   | BEACH         | THE JAZZ ALLSTARS |
| 33   | 33   | WATERSIDE              | MAKKA KATZDIN     | 70   | 48   | BEACH         | THE JAZZ ALLSTARS |
| 34   | 34   | WATERSIDE              | MAKKA KATZDIN     | 71   | 49   | BEACH         | THE JAZZ ALLSTARS |
| 35   | 35   | WATERSIDE              | MAKKA KATZDIN     | 72   | 50   | BEACH         | THE JAZZ ALLSTARS |
| 36   | 36   | WATERSIDE              | MAKKA KATZDIN     | 73   | 51   | BEACH         | THE JAZZ ALLSTARS |
| 37   | 37   | WATERSIDE              | MAKKA KATZDIN     | 74   | 52   | BEACH         | THE JAZZ ALLSTARS |
| 38   | 38   | WATERSIDE              | MAKKA KATZDIN     | 75   | 53   | BEACH         | THE JAZZ ALLSTARS |
| 39   | 39   | WATERSIDE              | MAKKA KATZDIN     | 76   | 54   | BEACH         | THE JAZZ ALLSTARS |
| 40   | 40   | WATERSIDE              | MAKKA KATZDIN     | 77   | 55   | BEACH         | THE JAZZ ALLSTARS |
| 41   | 41   | WATERSIDE              | MAKKA KATZDIN     | 78   | 56   | BEACH         | THE JAZZ ALLSTARS |
| 42   | 42   | WATERSIDE              | MAKKA KATZDIN     | 79   | 57   | BEACH         | THE JAZZ ALLSTARS |
| 43   | 43   | WATERSIDE              | MAKKA KATZDIN     | 80   | 58   | BEACH         | THE JAZZ ALLSTARS |
| 44   | 44   | WATERSIDE              | MAKKA KATZDIN     | 81   | 59   | BEACH         | THE JAZZ ALLSTARS |
| 45   | 45   | WATERSIDE              | MAKKA KATZDIN     | 82   | 60   | BEACH         | THE JAZZ ALLSTARS |
| 46   | 46   | WATERSIDE              | MAKKA KATZDIN     | 83   | 61   | BEACH         | THE JAZZ ALLSTARS |
| 47   | 47   | WATERSIDE              | MAKKA KATZDIN     | 84   | 62   | BEACH         | THE JAZZ ALLSTARS |
| 48   | 48   | WATERSIDE              | MAKKA KATZDIN     | 85   | 63   | BEACH         | THE JAZZ ALLSTARS |
|      |      |                        |                   |      |      |               |                   |

☐ Records with the greatest sales gaps. 12

## HOT 100 RECURRENT AIRPL

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|    |   |     |  |
|----|---|-----|--|
| 39 | BYRONA (ACAP) MEMORIALS, ACAP/Even Art ACAP<br>Stones ACAP/Even | 75  | SERIALITY OF THE FETTERED Crown, BARRAC<br>ACAP/Even |
| 40 | WINTER OF LOVE (ACAP) ACAP/Even                                 | 76  | TEXT A Black Crown (ACAP) ACAP/Even                  |
| 41 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 77  | THE FETTERED Crown, BARRAC ACAP/Even                 |
| 42 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 78  | TRANCE (ACAP) Crown ACAP/Even                        |
| 43 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 79  | TRANCE (ACAP) Crown ACAP/Even                        |
| 44 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 80  | TRANCE (ACAP) Crown ACAP/Even                        |
| 45 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 81  | TRANCE (ACAP) Crown ACAP/Even                        |
| 46 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 82  | TRANCE (ACAP) Crown ACAP/Even                        |
| 47 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 83  | TRANCE (ACAP) Crown ACAP/Even                        |
| 48 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 84  | TRANCE (ACAP) Crown ACAP/Even                        |
| 49 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 85  | TRANCE (ACAP) Crown ACAP/Even                        |
| 50 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 86  | TRANCE (ACAP) Crown ACAP/Even                        |
| 51 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 87  | TRANCE (ACAP) Crown ACAP/Even                        |
| 52 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 88  | TRANCE (ACAP) Crown ACAP/Even                        |
| 53 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 89  | TRANCE (ACAP) Crown ACAP/Even                        |
| 54 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 90  | TRANCE (ACAP) Crown ACAP/Even                        |
| 55 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 91  | TRANCE (ACAP) Crown ACAP/Even                        |
| 56 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 92  | TRANCE (ACAP) Crown ACAP/Even                        |
| 57 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 93  | TRANCE (ACAP) Crown ACAP/Even                        |
| 58 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 94  | TRANCE (ACAP) Crown ACAP/Even                        |
| 59 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 95  | TRANCE (ACAP) Crown ACAP/Even                        |
| 60 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 96  | TRANCE (ACAP) Crown ACAP/Even                        |
| 61 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 97  | TRANCE (ACAP) Crown ACAP/Even                        |
| 62 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 98  | TRANCE (ACAP) Crown ACAP/Even                        |
| 63 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 99  | TRANCE (ACAP) Crown ACAP/Even                        |
| 64 | W/RETRIBUTION (ACAP) Crown ACAP                                 | 100 | TRANCE (ACAP) Crown ACAP/Even                        |



○ Security with the greatest attack and sales per the week. ◆ Wireless availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Album indicates catalog number is for cassette main single. regular cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette main single availability. (V) Vinyl main single availability. (VS) Vinyl single availability. (D) CD main single availability. © 1995, Billboard/BPI Communications.



# W 100

## SINGLES SPOTLIGHT.

by Jerry McKenna

**HOLDING ONTO NO. 1** For the fifth week is Bryan Adams with "Have You Ever Really Loved A Woman?" (A&M). Although it continues to gain in airplay, "Woman" will most likely face serious challenges next week from this week's No. 2 single, "Don't Take It Personal (Just One Of Dem Days)" by Monica (B.G.). (Bad Boy/Arista), as well as from No. 3, "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista). "Personal" is the fifth-biggest sales gainer on the chart and No. 2 on the Hot 100 Singles chart, selling over 75,000 units this week. "Chance" is the second biggest sales and overall gainer on the Hot 100 and the No. 1 title on the sales chart, selling over 90,000 in the same period. Bullfeted once again within the top five, at No. 6, is this week's third-biggest sales gainer, "Scream" by Michael Jackson & Janet Jackson (Epic).

**WITHIN THE TOP 20**, there are at least three other titles that continue to show amazing growth. At No. 2 is this week's greatest sales, sales, and overall gainer, "Waterfalls" by TLC (LaFace/Arista). It moves 19-19 on the Hot 100 Airplay chart and 6-4 on the Hot 100 Singles chart. If this growth continues, expect to see "Waterfalls" close to the top of the chart as early as next week. Next in line, moving 18-22, is "Can You Love You Like That" by All-4-One (Blitz/Arista). It is the third-biggest airplay and overall gainer on the chart and tops five more than its 16 monitored stations, including No. 3 at KUBE Seattle. Also showing airplay and sales growth, moving 27-20, is "Bloom" by Shaggy (Virgin). It moves 16-11 on the Hot 100 Singles sales chart and 64-90 on the Hot 100 Airplay chart, with No. 1 play at KBXX Houston and WJLM Greensboro, N.C.

**BELLOW THE TOP 20**, moving 87-54, is the winner of this week's Greatest (Guiner/Airplay) award, "Kiss From A Rose" by Seal (ZTT/Sony/Warner Bros.). ("Kiss" debuts at No. 52 on the Hot 100 Airplay chart and is top 10 in nine monitored stations, including No. 4 at WBXX Boston. The winner of this week's Greatest (Guiner/Airplay) award is the double-sided country smash "Any Man Of Mine"/"Whose Bad Have Your Boots Been Under" by Shania Twain (Mercury). All of the chart points are from sales generated by country radio play. "Man"/"Boots" moves 25-18 on the Hot 100 Singles sales chart.

**TWO FORMER NO. 1** titles on the Modern Rock Tracks chart are this week's highest debuting singles. At No. 24 is this week's Hot Shot Debut, "Mierry" by Spot Aynium (Columbia), and at No. 34 is "Good" by Better Than Ezra (Elektron/EGM). "Mierry" already has nine No. 1 reports at monitored stations, including KISW, Kansas City, Mo., and KSTZ Houston. "Good" is top 10 at over 20 monitored stations, including No. 8 at WHTZ (Z100) New York. Three new acts also make their first appearances on the Hot 100 this week. At No. 46 is New York-based R&B artist Faith, with "You Used To Love Me" (Bad Boy/Arista). Faith, wife of hip-hop star the Notorious B.I.G., is already receiving top airplay at WQHT (Hot 97) New York. Next, from Minneapolis, is R&B artist D'Angelo, who is at No. 77 with "Brown Sugar" (EMI). This single is top 30 on the Hot R&B Singles chart. Lastly, debuting at No. 96, is "The Bomb" (These Sounds Fall Into My Mind) by dance act the Buckwheat Hot Stringz (Wild 107). This act is breaking out in San Francisco, where it is a No. 4 KLTW (Wild 107).

## BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | TITLE                              | ARTIST               |
|-----------|-----------|------------------------------------|----------------------|
| 1         | 1         | PERFECT DAY (REINTERPRETING LABEL) | REINTERPRETING LABEL |
| 2         | 3         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 3         | 4         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 4         | 5         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 5         | 6         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 6         | 7         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 7         | 8         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 8         | 9         | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 9         | 10        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 10        | 11        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 11        | 12        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 12        | 13        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 13        | 14        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 14        | 15        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 15        | 16        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 16        | 17        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 17        | 18        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 18        | 19        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 19        | 20        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 20        | 21        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 21        | 22        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 22        | 23        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 23        | 24        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
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| 86        | 87        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 87        | 88        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 88        | 89        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
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| 90        | 91        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 91        | 92        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 92        | 93        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
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| 94        | 95        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 95        | 96        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 96        | 97        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 97        | 98        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 98        | 99        | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |
| 99        | 100       | REMEMBER ME THIS WAY               | REINTERPRETING LABEL |

## CMT To Be Allowed Back Into Canada U.S.-Negotiated Settlement Avoids Trade Sanctions

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. and Canada have narrowly avoided a trade war over Canadian cultural protection.

On June 21, U.S. trade representative Mickey Kantor reached an agreement with Canadian trade minister Roy MacLaren that will let the U.S.-owned Country Music Television network work on Canadian cable systems. As a result of the negotiations, owners of CMT will take a 20% interest in the Calgary, Alberta-based New Country Network. That percentage is the maximum allowed by Canadian law for foreign broadcasters.

Under the agreement, the NCN network and logo will be dropped from CMT. On Dec. 31, 1994, the Canadian Radio-television and Telecommunications Commission took CMT's Canadian operation off the air under its rule that favored Canadian-owned companies over similar American ones.

On Feb. 6, Kantor accepted CMT's petition to start an investigation under U.S. trade law's Section 301. American entertainment companies have complained to the USTR office that the Canadian law has cost them more than \$1 billion in lost opportunities.

CMT, for its part, had begun refus-

ing to air Canadian artists who did not have American recording contracts. In recent weeks, Kantor started talks with the Canadian government and was prepared to initiate a 30-day timetable, after which more than \$1 billion in trade sanctions would have been imposed.

In announcing the agreement, June 22, USTR revealed that Kantor had set a deadline of June 21, after which he planned to "publish a list of retaliation targets if progress was not made... in the Section 301 investigations."

Despite the settlement, sources say the Canadian cultural preference rule is still in effect.

## RETAILERS EYE JACKSON'S FIRST WEEKS

(Continued from page 6)

Don't Care About Us" has seemingly had no effect on the sales of "HISTORY." Jackson announced June 22 that he would repress the song before the "words found offensive."

The new version will appear on later pressings of the release. Several other charts report strong sales of "HISTORY." Says Violet Brown, urban music buyer for the 347-store, Torrance, Calif.-based Warehouse Entertainment, "It did even better than expected. It will clearly be our No. 1 for the week." Wherehouse had the CD on sale for \$24.98 and the cassette priced at \$16.98.

"We had people waiting at several stores when we opened," Brown says. "We're very pleased with our first-day sales." Says John Burkhardt, senior buyer at 380-st. Troy, Mich.-based Harmony House, "I 'HISTORY' went pretty well. It went out the gate pretty much exactly like Pink Floyd on day one. Pink Floyd outsold the second-place title 5 to 1."

Harmony House priced the Jackson title at \$29.99 for the CD and \$19.99 for the cassette, but the chain has a policy of matching any retailer's low price.

Kevin Hawkins, new release buyer for the Wall, the 170-unit, Philadelphia-based chain, says the Jackson album sold about 1,800 units on the day of its release. "That's what we did for Pink Floyd the first day," says Hawkins. "We were hoping to see a little more on Michael Jackson."

At the Wall, the Jackson CD was priced at \$24.99-\$27.99, depending on the location. Says John Artale, buyer for 150-store, Carnegie, Pa.-based National Record Mart, "It did fine. About the same as the Pink Floyd. It's not disappointing, but in light of the tremendous amount of overkill, you expect so much."

Artale predicts that the album's sales may pick up on the weekend. National Record Mart sold the CD

for \$24.99 and the cassette for \$16.99. Says Dave Curtis, VP of music and movies of the 60-store, Carleboro, N.J., City Beats Music, "It was a phenomenal success. It certainly blew our projections away, and they were pretty aggressive. It was the largest dollar-grossing new release we've had in the store. The chain sold the title at \$23.98, but circulated a special \$1-off coin."

Jim Oberstein, Southern California GM of the 35-store, Simi Valley,

Calif.-based Tempo Music And Video web, reports that "HISTORY" sold steady, "but in the first day it wasn't a record." He says he, like other retailers, applauds the rush of hot product.

"June has really been the start of the new year as far as big, new releases are concerned," Oberstein says. "We finally have some records that are bringing people into the stores. Hopefully, upcoming releases from Neil Young, Bon Jovi, and the Foo Fighters can continue the pace."

## TIME LIFE GETS 'COMFY' WITH 'COUCH' PLAN

(Continued from page 6)

Bible," another series offered in conjunction with Sony Wonder. The latter series, too, will be established at direct response before a retail launch. "We'll share in all the revenue streams" and the risks, Bruce says. Although Time Life prefers outright ownership, it would rather not incur the attorney's fees. "Big Bruce says, 'I don't want to chase overhead.'"

Bruce doesn't consider brand identity a problem in the highly competitive kid-vid market. The Time Life name already registers with consumers, according to Bruce, who says retailers have told her its value hasn't been fully exploited. Retailers also realize that direct response can build consumer anticipation, she adds.

In fact, "The Big Comfy Couch" is the first program appearing on the Time Life Kids label. Other candidates are "Growing Up Wild" and "Zoo Life," two series currently available via television and print. They're not on Time Life's in-store agenda for 1995. "Our plates are pretty full this year," Bruce notes.

Time Life lacks retail distribution for "Big Comfy Couch," but Bruce doesn't anticipate difficulty in striking a

deal with an established home-video vendor eager to reach a preschool audience. The show has garnered critical acclaim, a loyal, growing audience, and ancillary products, says Richard Goldsmith, president/CEO of Hollywood Ventures, which licensed the series. Time Warner will publish "Big Comfy Couch" books, and toy maker Dakin Inc. is introducing dolls based on the lead characters.

Last year, Bruce enlisted Warner Home Video to distribute the 11-volume "History of Rock'n'Roll," while Time Life mined direct response. She gives retail response only a passing grade. "It's not punning like the 'belves,'" Time Life may begin selling individual cassettes in an effort to boost interest, but Bruce vows "never again" to undertake another "monumental project of this size."

Nevertheless, she rates Warner Home Video highly and would consider it and WEA, Time Warner's other video distribution arm, for kids products. Outlets will also receive strong consideration.

Whoever gets "Big Comfy" has the inside track on other releases. "Our preference is to work with one company," Bruce says.

What has five sides, four colors, two pockets, and shows off CDs better than anything else?

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                        | TITLE   | PEAK POSITION |
|-----------|-----------|----------------|-------------------------------|---|---------------|
| 101       | 99        | 64             | WEEZER                        | NEW JERSEY DRIVE VOL. 1                           | 22            |
| 102       | 111       | 123            | WEEZER                        | WEezer  | 16            |
| 103       | 108       | 101            | COUNTING CROWS                | AUGUST & EVERYTHING AFTER                         | 4             |
| 104       | RE-ENTRY  | 67             | SOUNDTRACK CAST               | THE LION KING SING-ALONG (EP)                     | 40            |
| 105       | 81        | 61             | ART KLOSSE                    | SURRENDER   | 66            |
| 106       | 101       | 38             | ALADAMA                       | GREATEST HITS 18                                  | 16            |
| 107       | 147       | 395            | JOHN B.                       | BON-DIE   | 105           |
| 108       | 111       | 113            | PEARL JAM                     | TEN   | 7             |
| 109       | 122       | 107            | ERIC CLAPTON                  | THE CREAM OF ERIC CLAPTON                         | 32            |
| 110       | 135       | 104            | ANITA BAKER                   | NEVERMIND   | 1             |
| 111       | NEW       | 1              | ALANIS MORISSETTE             | JAGGED LITTLE PILL                                | 117           |
| 112       | 131       | 129            | GLORIA ESTEFAN                | HOLD ME, THRILL ME, KISS ME                       | 6             |
| 113       | 130       | 100            | CELINE DION                   | THE COLOR OF MY LOVE                              | 4             |
| 114       | 109       | 59             | STONE TEMPLE PILOTS           | PURPLE 1  | 1             |
| 115       | 112       | 103            | CANOEBO                       | CANOEBO   | 7             |
| 116       | 134       | 96             | CHICAGO                       | NIGHT AND DAY                                     | 7             |
| 117       | 138       | 121            | BOB JOVI                      | CROSS ROAD  | 7             |
| 118       | 124       | 114            | THE NAVIGATORS                | WHAT A CRIMING SHAM                               | 54            |
| 119       | 125       | 97             | TY HERNDON                    | WHAT MATTERED MOST                                | 58            |
| 120       | 129       | 109            | BARRY WHITE                   | THE ICON IS LOVE                                  | 70            |
| 121       | 104       | 87             | BONE THUGS-N-HARMONY          | CREEPIN' ON AH COLE UP (EP)                       | 12            |
| 122       | 140       | 140            | BROOKS & DUNN                 | WAITIN' ON SUNDOWN                                | 25            |
| 123       | 139       | 118            | TRISHA YARROW                 | THINKIN' ABOUT YOU                                | 29            |
| 124       | 135       | 135            | COLLIN RAYE                   | EXTREMES  | 73            |
| 125       | 133       | 126            | KRIST FRANKLIN AND THE FAMILY | KRIST FRANKLIN AND THE FAMILY                     | 5             |
| 126       | 130       | 71             | KEVIN SPACEY                  | ROOT DOWN (EP)                                    | 50            |
| 127       | NEW       | 1              | SHABRA RANKS                  | A-M SHABRA  | 133           |
| 128       | 107       | 96             | REDNICK                       | SEX & VIOLETS                                     | 68            |
| 129       | NEW       | 1              | FUGAZI                        | RED MEDICINE                                      | 133           |
| 130       | 134       | 140            | FUGAZI                        | WHEN FALLEN ANGELS FLY                            | 63            |
| 131       | 133       | 133            | THE CRANBERRIES               | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE       | 18            |
| 132       | 108       | —              | AMP                           | BALLIN' OUT OF CONTROL                            | 100           |
| 133       | 137       | 71             | SAVYER BROWN                  | GREATEST HITS 1990-1995                           | 44            |
| 134       | 124       | 135            | BOYZ II                       | NINETEEN NINETY QUO                               | 59            |
| 135       | 133       | 116            | JOE DUFFIE                    | THIRD ROCK FROM THE SUN                           | 53            |
| 136       | 143       | 133            | RUSTED ROOT                   | WHEN I WORE                                       | 124           |
| 137       | 140       | 118            | THE TRACIONS                  | THE TRACIONS                                      | 79            |
| 138       | 135       | 125            | BARBARA STREISAND             | THE CONCERT HIGHLIGHTS                            | 81            |
| 139       | 102       | 120            | VARIOUS ARTISTS               | CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC | 1             |
| 140       | 111       | 87             | DIONNE FARRIS                 | WILD SEED-WILD FLOWER                             | 57            |
| 141       | 138       | 120            | WADE VAN                      | OLD ENOUGH TO KNOW BETTER                         | 79            |
| 142       | 132       | 129            | SOUNDGARDEN                   | SUPERUNKNOWN 1                                    | 1             |
| 143       | 156       | 151            | QUEEN                         | GREATEST HITS 11                                  | 11            |
| 144       | 150       | 163            | BLACKHAWK                     | BLACKHAWK   | 28            |
| 145       | 137       | 148            | GAHAN MCGILVERAY              | PUMBLING TOWARDS ECSTASY                          | 50            |
| 146       | 140       | 134            | JOHN MICHAEL MONTGOMERY       | KICKIN' IT UP 1                                   | 1             |

## TOP ALBUMS A-Z (LISTED BY ARTIST)

|         |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                |             |            |               |                 |
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| 2Pac 24 | Ice Cube 25 | Dr. Dre 26 | Boyz n the 27 | Blackstreet 28 | Ice Cube 29 | Dr. Dre 30 | Boyz n the 31 | Blackstreet 32 | Ice Cube 33 | Dr. Dre 34 | Boyz n the 35 | Blackstreet 36 | Ice Cube 37 | Dr. Dre 38 | Boyz n the 39 | Blackstreet 40 | Ice Cube 41 | Dr. Dre 42 | Boyz n the 43 | Blackstreet 44 | Ice Cube 45 | Dr. Dre 46 | Boyz n the 47 | Blackstreet 48 | Ice Cube 49 | Dr. Dre 50 | Boyz n the 51 | Blackstreet 52 | Ice Cube 53 | Dr. Dre 54 | Boyz n the 55 | Blackstreet 56 | Ice Cube 57 | Dr. Dre 58 | Boyz n the 59 | Blackstreet 60 | Ice Cube 61 | Dr. Dre 62 | Boyz n the 63 | Blackstreet 64 | Ice Cube 65 | Dr. Dre 66 | Boyz n the 67 | Blackstreet 68 | Ice Cube 69 | Dr. Dre 70 | Boyz n the 71 | Blackstreet 72 | Ice Cube 73 | Dr. Dre 74 | Boyz n the 75 | Blackstreet 76 | Ice Cube 77 | Dr. Dre 78 | Boyz n the 79 | Blackstreet 80 | Ice Cube 81 | Dr. Dre 82 | Boyz n the 83 | Blackstreet 84 | Ice Cube 85 | Dr. Dre 86 | Boyz n the 87 | Blackstreet 88 | Ice Cube 89 | Dr. Dre 90 | Boyz n the 91 | Blackstreet 92 | Ice Cube 93 | Dr. Dre 94 | Boyz n the 95 | Blackstreet 96 | Ice Cube 97 | Dr. Dre 98 | Boyz n the 99 | Blackstreet 100 |
|---------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|----------------|-------------|------------|---------------|-----------------|

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                               | TITLE   | PEAK POSITION |
|-----------|-----------|----------------|--------------------------------------|---|---------------|
| 153       | 147       | 152            | RADIOHEAD                            | PAKISTAN  | 16            |
| 154       | 106       | 108            | STEVE WONDER                         | CONVERSATION PACE                                 | 147           |
| 155       | 131       | 187            | ALL-4-ONE                            | ALL-4-ONE   | 7             |
| 156       | 170       | 111            | GIPSY KINGS                          | THE BEST OF GIPSY KINGS                           | 105           |
| 157       | 127       | 137            | CLAY WALKER                          | IF I COULD MAKE A WINK                            | 30            |
| 158       | RE-ENTRY  | 123            | H-TOWN                               | BEGOW AFTER DARK                                  | 10            |
| 159       | RE-ENTRY  | 123            | DEJA MONTAGNE                        | GREATEST HITS VOLUME TWO                          | 5             |
| 160       | RE-ENTRY  | 123            | TONY BENNETT                         | MTV UNPLUGGED                                     | 48            |
| 161       | 126       | 13             | SOUNDTRACK                           | PANTHER   | 37            |
| 162       | RE-ENTRY  | 151            | VARIOUS ARTISTS                      | CLASSIC DISNEY VOL. 8 - 60 YEARS OF MUSICAL MAGIC | 1             |
| 163       | 131       | 156            | ENIGMA                               | MUSICAL AID                                       | 43            |
| 164       | NEW       | 1              | JOHN PRINCE                          | NO LOVE   | 154           |
| 165       | 137       | —              | JOHN BERRY                           | STANDING ON THE EDGE                              | 69            |
| 166       | 139       | 135            | INCANTATO                            | 100 DECREES AND RISING                            | 10            |
| 167       | 131       | 181            | DAVID BALL                           | THINKIN' PROBLEM                                  | 33            |
| 168       | 140       | 139            | MASTA ACE INCORPORATED               | SITTIN' ON CHROME                                 | 69            |
| 169       | 132       | 148            | MARION CAREY                         | MUSIC BOX 1                                       | 1             |
| 170       | 130       | 136            | JAMIE WALTERS                        | JAMIE WALTERS                                     | 14            |
| 171       | 130       | 124            | ERIC CLAPTON                         | FROM THE CRAGGLE 1                                | 1             |
| 172       | 148       | 127            | DA BRAT                              | PUNKFROKED  | 11            |
| 173       | 155       | 146            | SUBWAY                               | GOOD TIMES  | 181           |
| 174       | 139       | 185            | ENT                                  | SHEPHERD MOONS                                    | 17            |
| 175       | 135       | 181            | STING                                | FIELD OF GOLD - BEST OF STING 1984-1994           | 7             |
| 176       | 154       | 147            | BEASTIE BOYS                         | ILL COMMUNICATION 1                               | 1             |
| 177       | NEW       | 1              | UGLY KID JESUS                       | MENTACE TO SOBRIETY                               | 118           |
| 178       | 150       | 171            | NEAL MCCOY                           | YOU GOTTA LOVE THAT                               | 68            |
| 179       | RE-ENTRY  | 11             | DAVID SANBORN                        | PEARLS  | 158           |
| 180       | 176       | 173            | MARY CHAPIN CARPENTER                | STONES IN THE ROAD                                | 10            |
| 181       | 167       | 188            | SALT N PEPA                          | VERY NECESSARY 4                                  | 1             |
| 182       | 173       | 184            | RICK TREVIÑO                         | LOOKING FOR THE LIGHT                             | 121           |
| 183       | 180       | 130            | VARIOUS ARTISTS                      | COME TOGETHER, AMERICA SALUTES THE BEATLES        | 100           |
| 184       | NEW       | 1              | VARIOUS ARTISTS                      | PIANOTITI & PRENOS 2                              | 185           |
| 185       | 164       | 162            | CLINT BLACK                          | ONE EMOTION 37                                    | 1             |
| 186       | 157       | 181            | ROBERT CRAY                          | SOME RAINY REMINDER                               | 127           |
| 187       | 179       | 182            | AMY GRANT                            | HOUSE OF LOVE                                     | 13            |
| 188       | 175       | 158            | THE BEATLES                          | THE BEATLES                                       | 1             |
| 189       | 152       | 153            | DONKEN                               | FUNCTIONAL  | 1             |
| 190       | 152       | 153            | VINCE GILL                           | WHEN LOVE FINDS YOU                               | 1             |
| 191       | RE-ENTRY  | 33             | CARRERAS, DOMINGO, PAVAROTTI (MONTA) | THE 3 TENORS IN CONCERT 1994                      | 4             |
| 192       | 177       | 175            | SOUNDTRACK                           | DAZE AND CONFUSE                                  | 70            |
| 193       | 178       | 179            | VARIOUS ARTISTS                      | NASCAR UNFINISHED WOOD                            | 1             |
| 194       | 181       | 185            | VANESSA WILLIAMS                     | THE SWEETEST DAYS                                 | 57            |
| 195       | 171       | 155            | SOUNDTRACK                           | BOYS ON THE SIDE                                  | 17            |
| 196       | 158       | 156            | VARIOUS ARTISTS                      | KEITH WHITELLYA TRIBUTE ALBUM                     | 145           |
| 197       | NEW       | —              | BAD COMPANY                          | COMPANY OF STRANGERS                              | 159           |
| 198       | RE-ENTRY  | 105            | JANET JACKSON                        | JANET 1   | 1             |
| 199       | 169       | 165            | JEFF BUCKLEY                         | GRACE   | 148           |



## DADA WA GETS BIG PUSH FROM WARNER MUSIC

(Continued from page 1)

east Asian regional offices to pile worldwide resources behind Dada Wa's "Sister Drum" is the strongest indication yet that Asian-based labels realize that they must experiment to reinvigorate Chinese music. The album's commercial success in Taiwan has shown that consumers are open to something new.

Equally important is that Warner believes "Sister Drum" has the potential to transcend the traditional confines of Chinese music; the album is slated for release in key territories later this year.

With such a high-priority album, the 25-year-old Dada Wa has true pressure pressed on her red neck shoulders.

Warner is in the midst of radical changes in strategy in Asia—as reflected in the company's appointment of the Dada Wa album. At MIDEIM in Cannes this year, Warner's senior VP and regional director Paul Ewing slammed a demo of "Sister Drum" into every available Chinese ear and told people to listen to the future of real Chinese music.

He twisted arms to ensure that the album would get the broadest international exposure for a Chinese artist outside Asia in the fourth quarter, it will be a priority release in the U.S. (through Elektra), the U.K. (Warner Music Europe, Capitol Records), and South Africa (through licensee Tusko).

The label expects MTV to provide worldwide exposure for all videos of songs from "Sister Drum," and MIDEIM CEO Xavier Roy was so taken with the singer during her showcase at MIDEIM Asia in Hong Kong that he asked her to perform at the Cannes convention in February.

Dada Wa's haunting Tibetan riffs will be a gamble for Warner in the West's jaded markets. The label and local media have compared Dada Wa to the Irish star Enya. However, based on the reaction of local Chinese listeners here, the mix of Mandarin lyrics and Oriental spirituality will not be an easy sell outside of the region.

But "Sister Drum"—recorded and distributed by Warner's Taiwanese subsidiary UFO—was originally intended to do nothing more than jumpstart Warner's Chinese sales. Marketing in the region has focused on cultural, as much as musical, appeal.

"It's a thing of pride for Chinese music, something that isn't some sort of [derivative of] Western pop," says Michael Chang, UFO's international division director. "The importance for us is not only financial but also spiritual and artistic. It shows we can create really good Chinese music."

Released May 22, the album reached sales of nearly 100,000 units in four weeks in Taiwan, according to UFO—about a third to half the number of units of an album by Andy Lau, the label's star performer. But only CDs were shipped; cassettes—which could double sales—hit stores near the end of June.

Dada Wa—whose real name is Zhu Zhenhui—will be shuttled to Japan and South Korea in July for a promotional tour. The real pressure starts in early fall, when she will make the rounds of Chinese repertoire markets in China (where planned sales of "Sister Drum" are approaching 200,000 units), Taiwan, Hong Kong, Singapore, and Malaysia.

In person, she uses her hands to fend

off questions from the intense on-linking her music to Tibet's political situation. "I'm not trying to preach Tibetan messages," she says through an interpreter. "The music is not for people to look at Tibet but to look at themselves. It's about spirituality."

Songs about celestial burial and "crossing the bridge" after death are about the passages of life, she says. "You are here for a purpose, and when you are it has been in mine. What is paradise except a lesson that people should learn to ward music in the late 1990s."

The daughter of a science magazine editor, she was trained as a teacher. But the childhood influence of "model" (patriotic) songs that flooded Chinese stores during the 1970s pushed her toward music in the late 1990s.

She entered a national television singing contest in 1990 and hooked up with veteran composer/producer He Xuntian. The pair collaborated on a 1991 release, and then for a year in Hong Kong indie label before parting part of two years in Tibet gathering material for "Sister Drum."

The flavor is Tibetan, but the message is not, she stresses. "I hope people realize that the concept is very Chinese; it differs from Western-oriented pop."

The success of "Sister Drum" is so revered from Asia's pop territory that many executives wonder why it is being marketed as a mainstream release.

For Warner, the question is not whether Dada Wa can rival the top pop stars, but whether Chinese consumers are ready to accept a segmentation of their music.

The market is looking for something new, says Warner. Ewing, who admits the label must change to regain its foothold. "We've slipped a bit, and the only way we're going to recover lost ground is to re-emphasize development."

Because accurate figures do not exist in Asia, reports of Warner's slip to third place behind Polygram and EMI in domestic sales share about the same, impossible to verify. (Key markets in the region are South Korea, Taiwan, Hong Kong, China, the Philippines, Singapore, Indonesia, Malaysia, and Thailand.)

In South Korea, Indonesia, Malaysia, and Thailand (see story, this page), the label is still on a learning curve. But in its lagging position in Chinese repertoire is becoming increasingly obvious.

Warner's La is about to jump ship to his manager's new unit, Impact Music, and the label's other George Strait and teen-act act Tokyo D. Also gone: Aaron Kwok has yet to live up to his potential and Warner's stable of second-line pop stars are mainly one-hit wonders.

But Ewing is a 22-year Asian veteran and knows he must experiment to push the label into contention with regional leader Polygram, especially in the trend of music.

He has brought in a new high-level slate of executives to help turn things around. They include veteran David Zilberstein as regional marketing manager; Frankie Lee as Hong Kong managing director; Robert Wong as Hong Kong marketing manager; and Mahmood Rungtun as Hong Kong A&R director.

"Too many people believe that Cantopop and Mandarin pop are the only games in town. The goal is an evolution of the music, not just pop, not only with different products but with more professional systems and processes," says Gilchrist.

Much of the responsibility will fall to

Lee, former manager of Polygram's Leon Lai. "What we need to be more sensitive to pop culture. What's missing is something that can be stunning for people. That's where we're going," he says.

The Hong Kong office has made a bold move back into the nearly defunct singles business with Aaron Kwok's "You Are My Everything" and "Stare At Her Forever," which hit the charts, he sold 70,000 units throughout Asia.

But the artist roster must be bolstered, as many as four new signings

could happen before the end of 1996, and established Cantopop singer Simon Cheng will move over from indie Capital Artists when her contract expires in August.

Warner's international choiced and pop catalogs have been re-prioritized after languishing since the mid-80s. Warner has also, through a deal with Warner Music Canada, taken control of Westwood's Canadian division in order to cut out traditional importers and wholesalers (Billboard, June 3).



by Geoff Mayfield

**BLOWING STRONG:** After losing at No. 1 with an impressive opening-week number of roughly 186,000 units, especially strong considering that it had two compact discs and a \$34.99 list price, "Pink Floyd sees an inevitable second-week decline. This allows the still-building *Hootie & the Blowfish* to return to the top of The Billboard 200. This marks a fifth week No. 1 for a band most of our readers had not heard of a year ago; only country king Garth Brooks has spent more time at No. 1 on this chart in 1996. At the end of the eight weeks to report on the three weeks for charts that actually reflected sales from the last two weeks of 1994, Hootie & the Blowfish have posted gains for four consecutive weeks and five of the last six weeks.

**ONE, TWO, PUNCH:** *Hootie* sold 170,000 units for the week, an increase of almost 20,000 over the album's prior week sales and 13% more than the soundtrack from "Pocahontas" 4/23, which won the Greatest: Grammy trophy with a gain of approximately 35,500. The 31st boost jacks the soundtrack up to a single-week sum just shy of 150,000 units, and keep in mind that, during the week of 4/23, *Hootie* had not yet made its national theatrical release. Of course, as strong as those two albums look, neither will be No. 1 next week. Seems there's this new album by some guy who was a child star in a group with his brothers, and it has people buzzing.

**HISTORY IN THE MAKING:** Now that *Pink Floyd's* "Pulse" has proven that a double-CD set can debut at No. 1 in the Soundscan era, Michael Jackson's "HISTORY" is poised to repeat the feat with an even higher first-week sum (see story, page 6). At one barometer count, Jackson's first-day sales were roughly even with those posted by "Pulse," but at other large retail chains, Jackson's opening day numbers were significantly larger. Based on early retail feedback, one Sony Music insider projected that "HISTORY" stands a good chance of doubling "Pulse's" first-week numbers. It seems like there are more people within the industry, with money riding on Jackson's first-week number, than there are for the Super Bowl's outcome. Between The Bullets has no money on any such pool, so here's my unbiased, less-than-scientific guess: \$50,000-60,000 units. And remember, that's just a guess. Meanwhile, notice that Jackson's "Thriller" and "OE The Hit" re-enter Top Pop Catalog Albums (Nos. 35 and 49, each) with sales exceeding 4,000 units.

**PERSPECTIVE:** Yes, the "HISTORY" movie-theater trailer mix with mutated groans, if not outright bops. It's also true that media pundits and financiers can talk radio listeners reacted negatively to Michael Jackson's "June a Minute" as "Prime Time Live." But did any of these numbers really represent one of the most amazing string of hits ever produced by any recording act, including rereleases that reached No. 1 on the Hot 100 Singles chart. So, despite its \$60-plus price tag and the contrary publicity that Jackson has incurred, this set has obvious appeal to a large number of consumers. Furthermore, Sony and the Jackson camp have played practically every imaginable trump card on the marketing and publicity fronts. It seems doubtful that any other album has ever had a higher awareness factor going for it prior to release, as evidenced by the droves of calls from the consumer press that Billboard has received about this title over the last several weeks. I think you have to go back to Bruce Springsteen's 1985 bop to find an album that stirred anything else to this kind of attention—and there were more outlets for entertainment-related news now than there were nine years ago.

**OTHER TITLES, OTHER CHARTS:** Although it is no longer No. 1 on The Billboard 200, the video version of *Pink Floyd's* "Pulse" debuts at No. 1 on Top Music Video Albums with about 15,000 units, roughly the same number that "9501ers In Concert" is on up of the list when that title debuted in last week's Sept. 17 issue. "Pocahontas" is not the only success story at Walt Disney; a label that set a new record for itself by placing five titles on The Billboard 200 in the April 29 issue. Thanks to a retail campaign and the success of the two "Pocahontas" sets, Disney has added six new titles—Nos. 2, 3, 4, 58, 92, 110, 145, and 162. Two titles that target gay consumers (Billboard, May 20) are among the 15 listed on Top Catalog Albums (Nos. 8, 11).

■ BY GARY VAN ZUYLEN

**BANGKOK, Thailand**—With a re-thinking of Chinese repertoire taking up most of Warner's time (see story, this page), the music giant's Bangkok land have been shuffled to a back burner.

Much of the problem stems from the fact that indie labels like Grampy-RS Promotions control the local market and make no tightly that competition has never got off the ground.

In the Warner Music bought out the 10-Day and Mideim for an estimated \$4 million from Thai businesswoman Wansin Silapatt. Since then, Warner has cut spending, leaving many of its artists who moved over unhappy.

Both labels were small outfits that didn't concentrate on teenage pop, and as a result, didn't score much music.

Many artists expected Warner's corporate clout to help break the Grampy-RS monopoly. Others wanted to be released in the domestic market within the Asian region. But so far none of this has happened, and some artists are voting discontent.

Jazz/R&B singer Naveenjan Kanthan has reached the 200,000-unit mark in the past, but sales have dropped to less than 80,000. "My contract says that my albums will be marketed regionally, so it's not fair to have been sold so far," she says.

Others feel the problem is Warner's style. "Before, Wansin made all the

decisions. Now she gets tangled up in bureaucracy and nothing happens," says one artist.

Rock artist Aid Carabao—who has been touted as having excellent potential for the success of MIDEIM in Hong Kong—has also suffered at the stores, but as the artist himself concedes, "Who aside from the politicians and the domestic market, politics and environmental issues?"

Warner is trying to adjust to a new 7% value-added consumer tax and has yet to acquire enough media time for its new releases. The label's budget cut to the industry average—\$12,000/\$20,000 for independently produced albums—or \$100 per copy—plan 18-20 pop albums are many.

Many of the label's artists say they are happy. Todd Lavelle, an American who sings in Thai and English, spent two years producing a critically acclaimed, Grammy-nominated album that earned him a contract. Fielding several offers, Lavelle chose Warner because "they are the most active international label in the domestic market."

Newcomer Sukanya Migale is also pleased with her new company. After receiving nothing from a now-defunct label when her first release didn't meet the 100,000-unit minimum, she jumped to Warner.

For its part, Warner admits it is still learning the ropes. "We're committed. Our artists will take the majors some time to get things right," says Paul Ewing, senior VP and regional director.



# AT WARNER MUSIC, DOUG MORRIS' FIRING LEAVES UNCERTAINTY

(Continued from page 1)

labels and their heads, all of whom were protégés of Morris and owe their rise to him. Much informed speculation centers on the fate of Danny Goldberg, the former appointed chairman of Warner Bros. Records last year.

When Bob Morgado, the former chairman/CEO who had been warring with Morris for nearly one year, was fired in early May, and Fuchs took the chairmanship, executives at parent company Time Warner said they expected the conflict to end. Morris had solidified his hold on the domestic music operations, and a period of stability appeared to have begun.

"That was my expectation coming in. But it did not [come about]," Fuchs told Billboard after firing Morris. Fuchs told Billboard that he was at his offices at Warner Music headquarters at Rockefeller Center in New York and was scheduled to meet with Fuchs to discuss the matter. Fuchs is also chairman. Sources say Morris thought he might receive the anticipated promotion to president/CEO of the worldwide music group. Instead he was handed a press release headed, "Doug Morris relieved of responsibilities at Warner Music Group." He was then escorted back to his offices and told to immediately clear out his belongings.

Fuchs said it was the "disproportionate amount of turmoil" in the music group that led him to fire Morris.

Morris declined through a spokesman to be interviewed. The firing of Morris shocked the music industry. Most observers assumed that he had won the war with Morgado and that his future was certain.

Some industry sources, within and outside of Warner Music, have speculated that the latest turn of events opened the door for Mo Ostin to return to the Warner Music fold. It was Ostin's resignation last year as chairman of Warner Bros. Records that ignited the scintillating relations between Morgado and Morris. Other sources say that Lenny Waronker, the former president of Warner Bros. Records, whose resignation followed Ostin's, could become the top executive of the label if Goldberg moves on. Ostin, Morgado, and Waronker are unavailable for comment at press time.

Several theories have been raised to explain why Fuchs fired Morris. Many believe it was related to the intense battle Warner is taking for the violent and profane lyrics in some gangsta rap and rock albums put out by Warner labels. Morris was the key player in acquiring Warner's stake in InterScope Records and doubling it to 50%.

The label distributed controversial rap hits Tupac Shakur and Snop Dogg. Dogg and alternative rock act Nine Inch Nails. Some members of the Time Warner board did not apparently have respect for the label's pressure by calling for the sale of InterScope.

But Fuchs says the firing of Morris "had absolutely nothing to do with" the lyrics controversy or InterScope. He says that when anti-hip-hop activists William Bennett and C. DeLores Tucker met with Warner executives after the recent annual meeting, "Doug and I were on the same page."

Other sources say Morris' departure is tied to the recent internal investigation of the allegedly illegal sale of CDs by some Warner Music sales staffers to retailers and wholesalers. The CDs, mainly were traced to Atlantic Records, which at the time was headed by Morris. About 10 employees were fired as an apparent result of the investigation.

Steve Stein, manager of Atlantic act Stone Temple Pilots, says, "I have nothing but amazing things to say about Doug. He was accommodating during the process, and he always kept us in the know." Asked about Azzoli, Stein says, "If Val were to go, it would be a major concern to me and my clients."

Most executives familiar with the situation at Warner Music use terms like "personality conflict" and "chemistry" to explain what happened to Morris.

Some say that Morris, a 39-year-plus veteran of the music business, and Fuchs, whose career has been largely in cable TV programming, simply could not work together. They say Morris questioned Fuchs' authority, while Fuchs wondered whether Morris had the skills to be No. 2 at the music group. One high-ranking source close to Warner Music says Fuchs had been hearing complaints from midlevel label executives about the firing.

The biggest question mark now is the fate of the executives who head the various Warner Music labels. The three major-label group heads, Goldberg, Sylvia Rhone of Elektra Entertainment, and Val Azzoli of Atlantic Group, were all hired and promoted by Morris.

Although some believe Goldberg could eventually become Fuchs' second-in-command, many sources say that is unlikely because of his ties to Morris. A source says there had been a clash between Morris and Fuchs over whether Goldberg could continue to run Warner Bros. Records out of New York. This source says Fuchs has invited Goldberg to move to the label's headquarters in Burbank.

Calif. Others say Goldberg angered members of Time Warner's board because of published comments he made on the lyrics controversy. Goldberg, Rhone, and Azzoli did not return phone calls seeking comment.

Fuchs says that "it's much too early" to comment on any hirings or promotions at the music unit. But when he was appointed chairman of Warner Music, he told Billboard, "I don't plan on being a CEO. I was brought in for guidance and supervision." He says now, "For the time being, I'm going to get more comfortable and familiar with everyone." Fuchs has kept his title as chairman of HBO. But he says he has relinquished day-to-day control to the new CEO, Jeffrey Bewkes. Fuchs plans to move into an office in Burbank as soon as it is prepared for him.

There are also questions about how this turmoil will ultimately affect relations with Warner artists. Steve Stein, manager of Atlantic act Stone Temple Pilots, says, "I have nothing but amazing things to say about Doug. He was accommodating during the process, and he always kept us in the know." Asked about Azzoli, Stein says, "If Val were to go, it would be a major concern to me and my clients."

## WARNER/REPRISE SHOWCASES BRIDGE MEDIA

(Continued from page 11)

provided free of charge to interested programmers.

Stein says that after a positive reception to a similar double-duty appearance by Warner artist Costello May 17, the label is looking for more artists to do the show.

Stein says that the radio and online events offer broadcasters an opportunity to be embraced, rather than bypassed, by the multimedia community.

Steve Stein, manager of Atlantic act Stone Temple Pilots, says, "I have nothing but amazing things to say about Doug. He was accommodating during the process, and he always kept us in the know." Asked about Azzoli, Stein says, "If Val were to go, it would be a major concern to me and my clients."

WZCZ Atlantic PD Dennis Winslow says that the online event brought an additional element of excitement to the single broadcast. The station delayed the live concert by an hour so the singer would be accessible online at the same time that the station's listeners were tuning into the multimedia event.

"It makes [radio stations] look bigger," says Stein. "It also lets radio reach out to the part of its audience that has an interest in new media. I was surprised how many radio people were relatively uneducated about the online world."

Warner is using both media to pro-

vide trust Val with our careers." He says he has never met Fuchs.

Also in limbo is Warner Music U.S., the domestic unit that Morgado formed and put Morris in charge of last year ago (see story on page 11) in the events that have shaken Warner Music. Fuchs has assumed Morris' title of chairman of that subsidiary. But some sources say the unit is likely to be dissolved.

The heads of the three label groups—who had previously reported to Morgado—now report to Fuchs. Continuing to report to Fuchs are Ramon Lopez, chairman of Warner Music International; Les Bide, chairman of Warner/Chappell Music publishing; and David Mott, president of Warner Media Management and Distribution.

Despite the ongoing internal battles at Warner Music over the past year—which began with the resignation of Bob Krumm, the celebrated chairman of Elektra—it remains the market-share champion of Warner Music International. Last year the music group earned \$720 million on revenues of \$1.96 billion.

Contributing to this report were Eric Boehlert, Jim Dickinson, and Ed Christman in New York, and Craig Rosen and Chris Morris in Los Angeles.



REGGAR  
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CLOSED

THE BOX  
5th Anniversary

ISSUE DATE: JULY 29  
AD CLOSE: JULY 3

4th Quarter  
VIDEO FOCUS

ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

JAPAN  
ISSUE DATE: AUGUST 5

AD CLOSE: JULY 11  
AUDIO BOOKS/  
SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

ENTER "ACTIVE FILES"  
ISSUE DATE: AUGUST 19

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## VHI DEBUTS MORNING VIDEO/NEWS SHOW

(Continued from page 6)

Sykes says the program will likely contain timely entertainment news, including music sales figures and best-of lists.

Sykes says the program will likely contain timely entertainment news, including music sales figures and best-of lists. Sykes says the program will likely contain timely entertainment news, including music sales figures and best-of lists.

Bill Boyer, and former EMI VP of video development Jeff Panzer (Billboard, June 10).

Sykes confirms that Angotti and DeCurtis will arrive the VHI staffers who will have a role in the program, although no video news segments are planned.

Despite the desire to add news to its morning hour, Sykes emphasizes that the program will still be the main ingredient for the morning show.

"Music video drives the program," says Sykes. "The videos are underrepresented and shown in their entirety."

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-new york times

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| YEAR-TO-DATE<br>OVERALL<br>UNIT SALES |             |                       | YEAR-TO-DATE<br>SALES BY<br>ALBUM FORMAT |             |                        |
|---------------------------------------|-------------|-----------------------|--|-------------|------------------------|
| 1994                                  | 1995        |                       | 1994                                     | 1995        |                        |
| TOTAL                                 | 294,661,000 | 287,305,000 (UP 0.9%) | CD                                       | 139,931,000 | 157,797,000 (UP 12.8%) |
| ALBUMS                                | 241,215,000 | 248,294,000 (UP 2.9%) | CASSETTE                                 | 101,037,000 | 90,109,000 (DN 10.8%)  |
| SINGLES                               | 43,445,000  | 39,011,000 (DN 10.2%) | OTHER                                    | 247,000     | 388,000 (UP 57.1%)     |

| OVERALL<br>UNIT SALES<br>THIS WEEK | ALBUM<br>SALES<br>THIS WEEK | SINGLES<br>SALES<br>THIS WEEK |
|------------------------------------|-----------------------------|-------------------------------|
| 13,339,000                         | 11,277,000                  | 2,062,000                     |
| LAST WEEK                          | LAST WEEK                   | LAST WEEK                     |
| 12,424,000                         | 10,421,000                  | 2,002,000                     |
| CHANGE                             | CHANGE                      | CHANGE                        |
| UP 7.4%                            | UP 8.2%                     | UP 3%                         |
| THIS WEEK<br>1994                  | THIS WEEK<br>1995           | THIS WEEK<br>1995             |
| 12,812,000                         | 10,864,000                  | 1,948,000                     |
| CHANGE                             | CHANGE                      | CHANGE                        |
| UP 4.1%                            | UP 3.8%                     | UP 5.9%                       |

| TOTAL YEAR-TO-DATE SALES BY STORE TYPE |             |                       |
|--|-------------|-----------------------|
| 1994                                   | 1995        | CHANGE                |
| MAJOR CHAIN                            | 125,848,000 | 139,927,000 UP 11.2%  |
| CHAIN                                  | 40,694,000  | 35,642,000 DOWN 12.4% |
| INDEPENDENT                            | 39,089,000  | 38,356,000 DOWN 1.9%  |
| MASS MERCHANTS                         | 79,031,000  | 73,381,000 DOWN 7.1%  |

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



## Adams' 'Woman' Holds At No. 1

IN A VERY COMPETITIVE top five, **Bryan Adams** hangs onto the No. 1 position on the Hot 100 for the fifth week with his "Don Juan DeMarco" soundtrack single, "Have You Ever Really Loved A Woman?" It's the longest-running movie chart-topper since UB40's remake of Elvis Presley's "Can't Help Falling In Love" from "Silver" had a seven-week stay in the summer of 1985. As noted a few weeks ago, this is Adams' fourth No. 1 single to come from a film. That puts him in a very small club of artists who have had four soundtrack singles hit the top. The others are Madonna, Phil Collins, and Prince. Only Adams and Madonna have collected four soundtrack No. 1 hits from four different motion pictures. Madonna's have come from "Vision Quest," "At Close Range," "Who's That Girl," and "A League Of Their Own." Adams' other No. 1 movie hits were from "A Night In Heaven," "Robin Hood: Prince Of Thieves," and "The Three Musketeers." Collins had two chart-toppers from "Buster" and one each from "Against All Odds" and "White Nights," while Prince had two from "Purple Rain" and one each from "Under The Cherry Moon" and "Batman."

With so many titles competing to succeed Adams, it's difficult to predict who will have the next No. 1 single. But if **Monie Love** hits off with "Don't Take It Personal (Just One Of Dem Days)," she will break a record that has stood for 32 years and two months. The 14-year-old artist would become the youngest female to have a No. 1 hit in the rock era. **Little Peggy March** was 15 years and 1 month old when "I Will Follow Him" made pole position in April 1963. There have been other female artists under age 20 who have topped the Hot 100, including **Lesley Gore**, **Tiffany**, and **Debbie Gibson**, but no one has been able to best

March. Will Monica be the one to take away Peggy's crown? Check this space in seven days.

**STARS ON 45:** **Arista's Real McCoy** is on the Hot 100 for a 45th week with "Another Night." That ties the record held by **Tag Team** with "Whoa! (There It Is)" and **Crystal Waters** with "100% Pure Love" as the longest consecutive run on the chart since it was initiated in August 1958. The only song to have a longer visit was the 4 Seasons' "December, 1963 (Oh, What A Night)," which had two 27-week runs.

**JOEY, JOEY, JOEY:** **Jochen Tierbach** of Willich, Germany, notes that while "Cotton Eye Joe" by **Rednex** didn't fare as well in the U.S. as it did in Europe, it still marks a rare appearance for a song with the name Joe in the title in the '90s. The only other

charted Joe decade was "Fire Joe" a No. 89 entry by **Bruxx**, N.Y., rapper **Fat Joe** in 1993. Tierbach, who also points out that **Concrete Blonde** peaked at No. 19 in the summer of 1990 with "Joey," cites the most successful Joe song, "Ode To Billie Joe," No. 1 for **Bobbie Grier** in August 1967. He says that by peaking at No. 25, "Cotton Eye Joe" was more successful than **Lilita's** "Cowboy Jimmy Joe" (No. 94 in 1961), but not as big as the **Chipmunks'** "Ragtime Cowboy Joe" (No. 16 in 1959). No doubt Tierbach will be watching closely the progress of the Semra's "Schlafpinsel Cowboy Joe," currently No. 9 in Germany.

**BY THE NUMBERS:** **Mike Stern** of Moreno Valley, Calif., writes that **Don Jovi's** "This Ain't A Love Song" is the first song to debut at No. 34 in 26 years and seven months. The last new entry at No. 34 was **Marvin Gaye's** "I Heard It Through The Grapevine." Since then, six singles have entered at No. 34 and seven at No. 35.



by Fred Bronson











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